

SUMMARIES OF PAPERS

THE EIGHTH ALL-INDIA ORIENTAL CONFERENCE MYSORE



BANGALORE:
PRINTED BY THE SUPERINTENDENT
AT THE GOVERNMENT PRESS

1935

SUMMARIES OF PAPERS TO BE READ AT THE EIGHTH ALL-INDIA ORIENTAL CONFERENCE, MYSORE.

—The acceptance, for reading or discussion at the Conference or for publication in the proceedings, of papers in respect of which summaries are published hereunder, is subject to the approval of the respective sectional committees which meet at Mysore on 29th December 1935.]

* Summary only received. † Paper only received.

‡ Neither paper nor summary received. •

\$ Summary or paper received late and could not be included.

I. VEDIC.

DR. LAKSHMAN SARUP, M.A., D.PHIL. (*President*).

DR. B. BHATTACHARYA, M.A., PH.D.

DR. A. VENKATASUBBIAH, M.A., PH.D.

M. LAKSHMINARSIMHAH, ESQ., M.A. (*Secretary*).

DR. T. R. CHINTAMANI, M.A., PH.D., Mādras.

*1. Fragments of Saunaka Grihya Sutra.

The Śaunaka Grihya Sūtra belongs to the category of works that have become obsolete. Citations from the Grihya of Śaunaka are found in treatises like the Yājñavalkyasmṛiti Vyākhyā of Aparārka, the Chaturvargachintāmaṇi of Hemādri, and other works on Dharmaśāstra. These are brought together and presented in proper form.

•2. Paithinasi Dharma Sutrā.

It is one of the lost Dharmaśūtras. Paithīnasi was an ancient author on Dharmaśāstra. Some of the extracts

are in prose and many in verse. It is not known whether they are the productions of the same author. The prose extracts are brought together and classified.

DR. H. R. DIVEKAR, M.A., D.LIT., Gwalior.

†3. Forgotten Vedic Gods.

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§4. Vedic Gods—Rudra Kali.

KSHETRESACHANDRA CHATTOPADHYAYA, Esq., Lecturer in Sanskrit, Allahabad University.

5. The Place of the Rigveda-Samhita in the Chronology of Vedic Literature.

The usual assumption that the whole of the Rigveda-Samhitā is earlier than the remaining Vedic literature, has no justification. Some portions of it are certainly earlier than any other Vedic texts. But this cannot be said of all its contents. A close study of the Samhitā shows that it is by no means a homogeneous work. The arrangement of the "family groups" shows that several additions were made, and in several instalments, after the original collection was formed. The fact that Śākalya's Pāda-Pāṭha of this text omits six verses shows that additions were made even after his time. We need not assume that all later additions are later compositions, but some of them may well be so. The fact that out of 108 occurrences of the word *āsura*, in 14 cases it bears the later meaning of 'demon,' as opposed to the sense of 'god,' 'God' or 'lord,' proves that the Rigveda-Samhitā contains some portions which linguistically belong to the period of the Yajurveda and the Brāhmaṇas. A study of this Samhitā from the point of view of the history of the Vedic ritual shows that a good portion of the text will have to be pronounced as belonging to the period of the Yajurveda, e.g., the Āpri and Praūga-śastra hymns and hymns making reference to late rituals like the

Āśvamedha, the Pravargya, the Atirātra, etc., or referring to the technicalities of the developed ritual. There are also references to *sāmans* and matter Atharvavedic in character. Consequently we have to acknowledge that the R̥gveda-Saṁhitā contains matter from the earliest to the latest phases of Vedic culture.

REV. H. C. LEFEVER, Ph.D., London Mission Attingal,
Travancore.

6. The Idea of Sin in the R̥gveda.

The gravity of sin and its consequences are fully recognised in the R̥gveda. Yet in confessions of sin to the Gods, there is a marked lack of real contrition. The sinner's chief concern seems to be to escape the material adversity, which according to the R̥gveda is the due punishment for sin. There is no deep personal sense of shame, before a God who is Himself wronged by man's sin. The attitude of the sinner is rather that of a criminal before a judge who is the custodian of the law that has been infringed.

The explanation suggested in this paper is that sin, in the R̥gveda, is not so much a personal offence against the Gods as a violation of the transcendent Cosmic Law *rita*—, which the Gods find existing apart from and above them and which it is their duty to protect.

This view is confirmed by the fact that it is to just those Gods who are most intimately connected with *rita* that sin is ordinarily confessed.

Further, it is maintained that not only the sinner's attitude to the Gods but his whole view of the nature of sin needs to be understood from this same standpoint, namely, that the moral imperative is grounded not in the will of the Gods but in the transcendent and objective law of the Universe.

PROFESSOR DR. MANILAL PATEL, Ph.D. (MARBURG),
Visvabharati, Santiniketan.

7. Principles of the Translation and Interpretation of the Rigveda.

1. Interest in Vedic research is remarkably re-awakening in India during recent years. Not only many papers and monographs interpreting isolated passages of the Vedic texts appear in Oriental journals of the day but three simultaneous editions of the text of the Rigveda itself, with *Bhāṣyas* thereon, are being published at present and several attempts are going on at translating the same. This revival of Vedic studies makes the present moment propitious for a fresh enunciation of the principles that should guide a modern translation and interpretation of the Rigveda.

2. A brief, up-to-date *résumé* of the exegesis of the Rigveda and its implications :—

(a) First attempts in ancient India : (i) Resolution of the *Samhitā*-text into the *Pada*-form—the *Brāhmaṇas*—the *Prātiśākhya*s—the *Nighaṇṭus*—Yaska's *Nirukta* : how far are these successful? (ii) Commentaries of Skanda, Sāyaṇa, and Veṅkaṭamādhava : a critical appreciation of their methods and results.

(b) Modern attempts in the West : (i) the so-called "traditional school," solely depending on Sāyaṇa's Commentary, (ii) the "linguistic school" of Roth, Grassmann, etc., (iii) Ludwig's translation, (iv) A. Bergaigne and P. Regnaud—"ritual school," (v) *Vedische Studien* by Pischel and Geldner, (vi) theories of Macdonell and others.

(c) Modern attempts in India : (i) Dayananda Sarasvati, (ii) Aurobindo Ghose, and others.

3. Need of a new translation of the Rigveda, which should be scientific, accurate and justified in the light of the results of (a) the traditional interpretations, (b) the liturgy and classical Indian thought, (c) Vedic grammar and syntax, (d) comparative philology, and (e) comparative religion.—Some illustrations.

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*8. The Concept of Key-note in the Taittiriya Pratisakhya.

In this paper, an attempt is made to demonstrate that the *Prachaya svara* was conceived as the key-note in Sāman music and that this concept was met with as early as the composition of the *Taittirīya Prātisākhya*. The full import of the third *sūtra* in the eighteenth chapter of the above said *Prātisākhya* is brought out in the light of the comments found in *Vaidikābhāṣaṇa*, a commentary to the *Prātisākhya*. The relation between the ancient *svaras*, namely, *udātta*, *anudātta*, *prachaya* and *svarita* on the one side and the *sāma svaras*, *krusṭa*, *prathama*, *dvitīya*, *tritīya*, *chaturtha*, *mandra* and *atisvarya* on the other, is sought to be established from an examination of various *śikṣās* (chiefly the *Nārada-Śikṣa*) and the *Prātisākhyas* through the intermediate step of equating the above *Sāmasvaras* with the secular notes *pañchama*, *madhyama*, *gāndhāra*, *riṣabha*, *ṣaḍja*, *dhaivata* and *niṣāda* respectively. The distribution of the *Sāmasvaras* to the various *śrutis* according to different texts is examined and from the musical facts gathered from the most authoritative treatises (like Bharata's *Nāṭya Śāstra*) on ancient Indian music, a suggestion is thrown out regarding the matter of reconciling the various apparently contradictory views on this question. All these discussions are finally focussed on the main point that the term *dhṛita* as applied to the *prachaya svara* was significant in that it connected the idea of the tonic (the happy equivalent of the Sanskrit term *dhṛita* in English being 'constant') and that this *prachaya svara* was the *tritīya svara* of the *Sāman* music which in its turn is *riṣabha* of the secular scale.

DR. L. SARUP, Lahore.

19. The Bearing of Mohenjodaro on the date
of the Rigveda.

R. N. SURYANARAYANA, ESQ., M.A., Maharaja's
College, Mysore.

10. The Exegesis of the Vedas with a special reference
to the 33rd Chapter of the Itareya Brahmana.

Science and Religion appear to be contradictory but in reality Science is a phase of religion. Science is a rational interpretation of finite things pervaded by religion, I mean the universal religion, Brāhmana Dharma. An assemblage of scholars versed in all branches of Science, Sanskrit, Arts, Philology and Brāhmaṇāchāra may attempt to interpret the Vedic texts and enlighten the world with their infallible explanations of Brāhmana Dharma. Mr. V. G. Reli has paved the way of interpreting the same from the biological stand point. Unless it is supported by other allied sciences, arts and religion, his interpretation cannot be recognised as true.

The *apaurushēyatva* and *śrutitva* of the Vedas may be maintained to-day with the help of the principles of the modern radio and other inventions. The names found in the Vedic texts may not really be the proper names of persons. The episode of Śunaśṣepha may serve us as a good example. The seeming names of this part of the Veda are significant nouns but not names of persons. The interpretation of the word *kripana* used in this section is not quite satisfactory.

The episode in question teaches us the glory of self-sacrifice, some points of economics, etc. Gold coins marked with the cow, the sacred mother may be understood in place of actual animal cow. This episode throws light upon the ways and methods of civilization or *Vyavahāranīti*.

C. VENKATARAMANAIYA, ESQ., Retired Inspector of
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11. The Sun and its Conceptions in the Vedas.

Nature of the Sun.—The sun is a mass of burning body as indicated in the words *jyōtirātma* | *jyōtirmaṇ-*

dalam! *agnimayōgōlah*! *tapanah*, etc. But who burns what? is the question, which has been more clearly explained in the Vedas than anywhere else. The sun, i.e., the burning body, consists of two zones, one outer and the other inner. The outer zone is the essence of the three great elements, namely, earth, water, and heat, in scientific terms, the essence of solid, liquid, and gaseous materials called *mūrtadṛavya*. The inner zone is the essence of the other two elements, viz., air and ether called *amūrtadṛavya*, which are also being burnt continuously, the burner being God.

Discovery of more than one Sun.—Though it was conceived by many that only one Sun is seen as twelve in the twelve months, the real discovery that there are seven Suns, was made by a sage called Pañchakarna, son of Vatsa, who declared *apaśyamahamētān saptaśūryān*. Similarly, another sage Saptakarna, son of Plaksha, made independent observation, and discovered the same seven suns. They taught the other sages also, the methods of verifying for themselves those observations. It was left to one great sage Prānatrāna, son of Gārgya, to discover the eighth sun called Kaśyapa, from which all the other seven suns receive light for their functions.

The Sun and Time.—Time or Kāla is identified with the Sun, since it is measured with action of heat and light of the Sun. The very moment which pāka or chemical affinity of heat and light with other elements, requires for the fecundation of the seed before a blade sprouts out from it, is taken as the unit, *mātra* of time. The rest of the denominations of time, namely, *truṭi*, *nimesha*, etc., which are fractional divisions and *manvantara*, *Kalpa*, etc., which are multiples of the year, are arithmetically calculated very easily. So the year or *samvatsara* is taken as the standard of time for all purposes and is identified with the sun itself and worshipped as a deity.

Seasons and Climate.—Sun is the cause of all changes in seasons and climate.

The Moon and Stars.—Sun is the source of light to the moon, stars, etc. The Moon is a watery body and the Sun's rays reflected thereon come to the earth as moon-light.

Similarly, the Sun's path through the stars, especially the 28 groups of fixed stars, has been very well.

explained, showing how many stars are in each group, how much light each group receives from the Sun, and what effect those groups of stars produce by the combination of Sun's heat and light on vegetation, etc.

Causes of Rainfall.—The most important benefit of the Sun to the world is water in the form of rain. The Texts "*agnirāyuscha Sūryascha sahasānchaskarīrdhuyā*" "*Vāyvasrāraśmipatayaḥ marīchyātmanā*", etc., clearly explain how the sun's rays are greatly responsible for the rain-fall *marīchi* or heat-energy being the very essence required for the rainfall.

Spiritual Conception of the Sun—The conception of the sun, in India, grew from the material aspect to the spiritual aspect. At last, having ignored or neglected the material aspect, the sages identified the sun with God-Ālmighty, or spiritual energy.

DR. A. VENKATASUBBIAH, M.A., Ph.D., Mysore.

*12. Gunavishnu and Sayana.

Guṇaviṣṇu is the author of the *Chāndogya-mantra-bhāṣya*, a good edition of which has been brought out recently at Calcutta by Prof. Durgamohan Bhattacharya. It is said by him in his introduction that two other works also, namely, a commentary on the *Sāmavedīya-mantra-brāhmaṇa* and another on the mantras occurring in Pāraskara's *Grihya-sūtra*, have been written by Guṇaviṣṇu; but it is very doubtful if he wrote a work like the latter.

One remarkable fact in connection with the *Chāndogya-mantra-bhāṣya* is the close verbal agreement, so close as to exclude all ideas of its being due to accident. that is observable between the explanations given by Guṇaviṣṇu of some mantras, and those given by Sāyana, in connection with the same mantras, in his *Sāmavedīya-mantra-brāhmaṇabhāṣya*. Prof. Bhattacharya has drawn attention to this in his abovementioned introduction, and has arrived at the conclusion that this verbal agreement is due to borrowing on the part of Sāyana.

It is the object of this paper to show that this opinion is untenable, and that the facts known to us about Guṇa-

viṣṇu and Sāyana indicate that the latter was anterior to the former, and that it is Guṇaviṣṇu who is the borrower.

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13. Aruna Praśna and Atharva Veda.

The significance and the importance of the Aruṇa Praśna (the first Praśna in the Taittiriya Āraṇyaka).

Its connection with the Kāṭhaka Praśna. (Both deal with Chayanas).

The Aruṇa Praśna falls into two parts. (Anuvākas I to XXI and XXII to XXXII).

The connection of the Aruṇa Praśna with the Atharva Veda.

The subject matter of the Aruṇa Praśna.

Evidences connecting the Aruṇa Praśna with the Atharva Veda.

14. Devas and Asuras.

Asura—original meaning 'spiritual, divine.'

The use of the term in the Yajur Veda and the Atharva Veda.

Dēvas and Asuras—first created by Prajāpati.

They became enemies very early.

First quarrel over the cow given by Varuna to Atharvan.

Indra—leader of the Dēvas.

Enmity between Indra and Tvaṣṭṛ.

Birth of Vṛitra as the avowed enemy of Indra.

The long struggle between the Dēvas and the Asuras, for wealth, power and earthly possessions.

Dēvas helped by the Gods, Agni, Indra, Viṣṇu and Rudra.

Indra killed Vṛitra and Namuchi.

Indra became Mahendra.

Rivalry between Dēvas and Asuras, not merely based on social and economic causes, but also on religious differences.

Indra smote the three heads of Viśvarūpa, the domestic priest of the Dēvas, as he secretly helped the Asuras to obtain the shares of the oblations due to the Dēvas.

Dēvas won over Chanda and Marka, the priests of the Asuras.

Dēvas befriended Agni and made him their messenger.

Bṛihaspati became the priest of the Dēvas.

The Dēvas initiated and performed various religious rites to overcome the Asuras, the Rākshasas and the Piśāchas.

The Dēvas followed the Texts and were successful, while the Asuras who relied on their physical strength met with failure.

The Dēvas used mystic weapons and spells to overcome the Asuras.

The Dēvas, by means of Vedic rituals, rose to the Higher Worlds, from which the Asuras were precluded.

Men follow the Dēvas in the performance of Vedic rituals, for worldly prosperity, for the overthrow of enemies and for the attainment of Svarga or Immortality.

References in the Taittirīya Samhitā, to show how the Dēvas by their moral and spiritual qualities, overcame the Asuras and how the Dēvas gained power and glory through Vedic rituals, keeping as their watch words Dharma and Satya.

II. IRANIAN.

PRINCIPAL B. T. ANKLESARIA, M.A. (*President*).

DR. I. J. S. TARAPOREWALA, B.A., Ph.D., Bar-at-Law.

PROFESSOR A. R. WADIA, B.A., Bar-at-Law.

PROFESSOR A. M. A. SHUSTERY (*Secretary*).

PROFESSOR DR. MANILAL PATEL, Ph.D., (MARBURG),
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*1. Problems concerning the Life of Zarathustra.

1. Like many prophets of old, Zarathustra has become the target of a flourishing tangle of numerous legends and stories, which have obscured the activity and still more the personality of the prophet. Though the doubts, once raised by eminent scholars, as to Zarathustra's *historical* character itself have now almost ceased to exist, it is extremely difficult to determine the definite details about his life. Three much discussed questions are reconsidered in this paper: (i) the birth-place, (ii) the scene of early activities, and (iii) the birth-date of Zarathustra.

2. (i) The verdict of the native sources, both Avestan and Pahlavi, is that Zarathustra was born in *Rai*, OP. *Raga*, Av. *Ragha*, Gk. *Rhagai*. Modern researches support it.

3. (ii) The tradition would have us believe that the scene of early activities was laid also in the Western part of Iran. Opinions of modern scholars divided: many favour the claim of Eastern Iran. A fresh examination of the available data. The language of the *Gāthās*, the hymns by Zarathustra himself, seem to point to Eastern Iran as the land of their origin. *Gāthās* and the *Vedas*. The same conclusion is suggested by the state of the civilization and the nature of the conflicts as reflected in the *Gāthas*. Other evidences in favour of Eastern Iran.

4. The cause of the spatial divergence between the birth-place and scene of early activities of the prophet explained.

5. (iii) The birth-date: most important point yet no unanimity among scholars. The *Gāthas* are silent on the

point. Examination of the evidence offered by the internal and external sources. Greek authors assign 6030 B.C.—clearly extravagant. Traditional date : middle of the seventh century B.C.—too late inasmuch as it would go against the linguistic evidence of the R̥igveda. Hence the date 900-1000 B.C. most probable. Other evidences cited in support.

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2. Omar Khayyam as a Thinker and Philosopher.

Omar was a typical man of the world so that in some restricted sense he may be classed as a 'Karma Yogin.' Unfortunately, few details of his personal life and character have been unearthed from any extant works of Mohamedan historians. But his quatrains go in a long measure to strike an unfaltering note of his character and views on life and other recondite questions of philosophy, soul and immortality. He has indicated sufficiently from his poetical outpourings that he was more of a Nature-Mystic and much less of an ascetic or Durvish. I have approached his philosophy of life by instituting a comparison with that of Thomas Traherne as propounded in his celebrated theological work "Centuries of Meditation." To interpret his quatrains symbolically, the reader will always find evidence of his "Call for Love Divine." Besides, Omar's deep study of Greek philosophy, higher mathematics as can be evidenced from his published work on "Algebra" and commentaries on the definitions of Euclid coupled with his astronomical studies, as have been exhibited in the revision of the Calendar and recently discovered prose work called 'Navroz-Nameh,' go to prove that he was a celebrated savant of his age.

In conclusion, I am led to compare the conception of Love as realised by Browning with that of Omar who was actuated by his constantly harping on the theme of contemplating on 'Love.'

PROF. M. A. SHUSHTERY, Professor of Persian, Maharaja's College, Mysore.

3. Azi Dahaka or Anti-Christ.

The Iranian conception of two opposite forces. Description of Ahi or Azi in Avesta and Rig-veda. Druj in Achæmenian inscriptions. Jewish and Christian Apocalyptic Literature. Azi of Avesta and (Zobtak) of Shah Nama. How Muslim Dajjal is connected with the Christian Anti-Christ.

PROF. A. R. WADIA, B.A., Bar-at-Law, Maharaja's College, Mysore.

4. Dualism in Avesta and its Philosophical Import.

A distinction is made between the Dualism of Zoroaster and of later Zoroastrianism. The latter is untenable. The former is ethical and represents an attempt to solve the problem of evil. The paper discusses the attempts of writers to whittle down this ethical dualism and shows how this dualism is involved in all theism whether among the Iranians and Jews or Christians and Muslims. The paper discusses how philosophical theism also tends to be dualistic, developing the concept of a Finite but Righteous God. Finally an attempt is made to reconcile the claims of morality centring round an ethical dualism with the claims of a monistic philosophy to understand the world. This is sought to be done through the concept of Spirit: one and evolving. This metaphysics is not claimed as being found in every Theism, but it is suggested that such a solution is not incompatible with the ethical core of Theism.

III. ISLAMIC.

DR. A. H. M. NIZAMUDDIN, PH.D. (*President*).

PROF. M. SHAIK.

A. K. SYED TAI PIRAS, B.A., B.L.

MOULVI MOHAMMED HADSHAW SAHEB (*Secretary*).

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*1. Revival of Urdu Poetry in the Deccan during the Reign
of Nawab Mir Nizam Ali Khan, Asifjah II.

1. The fall of the Kingdoms of Bijapur and Golkonda
and the ascendancy of the Mughals in the Deccan.

2. The decay of the Dakhni language.

3. The condition of Poetry at the dawn of the
Asifjahi Period.

4. Contact of the Dakhni Poets with the Northern
element at the Court of the Nawab Nizam Ali Khan
Bahadur, and its influence.

5. The three groups of Poets that flourished in the
Deccan under the royal patronage.

(a) Pure Dakhni Poets.

(b) Pure Northerners who used the Delhi idiom.

(c) Deccani Poets who used the mixed idiom.

MR. ABU NASER KHALIDI, B.A. (OSMANIA), c/o
DR. NIZAMUDDIN, Hyderabad (Deccan.)

I *2. Life of Nizam-ul-mulk Tusi and an account of his
Political Works.

Ant. نظام الملک طوسی کی زندگی اور سیاسی
کارنامہ کا تاریخی مطالعہ.

ابو نصر خالیدی، بی۔ اے (عثمانیہ).

I. حالات زندگی - خاندان - پیدائش - تعلیم -
عہد کارگزاری - وزارت - وفات - اولاد -
اخلاق - وعادات - خصوصیات شخصی .

II. سیاسی خدمات - سلاجقہ کی ملازمت - عہد
الپ ارسلان - ملکشاہی دور - خلفاء عباسیین
اور نظام الملک کے تعلقات - عہد سلاجقہ کی
اہمیت تاریخ اسلام میں نظام الملک اور
فدائیان .

III. علمی خدمات - مدرسہ نظامیہ کا قیام اور
علوم اسلامیہ کی سوپرستی - سنہ جلالی کی
ابتداء - سیاست نامہ کی تدوین .

KAZI AHMEDMIAN, AKHTAR, ESQ., Junagadh.

3. Shams Tabrizi.

Was he an Ismailian?

On account of the misleading statements of some European Orientalists and Muslim writers, based on some unauthentic works, it is believed that Shams Tabrizi, the spiritual teacher of the celebrated mystic Jalaluddin Rumi, was an Ismailian.

This contention owes its origin to the fact that a certain writer gives the name of the mystic's father as 'Ala'uddin or Jalaluddin, both Ismailian rulers of Alamut.

In older and original accounts, the name of Sham's father appears as Muhamad b. Ali b. Malikdad or Malik Dâud.

All the known sources giving an account of the mystic are quoted.

Among all the sources, Dawlatshah is the only author who gives the name of 'Allauddin' (in some Mss. and in Browne's edition Jalaluddin), but he is not corroborated by other writers prior to him.

Reasons for not relying upon Dawlatshah are given.

Consequently the facts are brought home that Shamsuddin's father was Muhammad b. 'Ali' and not 'Alauddin or Jalaluddin,' and that he had no connection with the Ismailian dynasty or Ismailian creed.

KAZI AHMEDMIAN AKHTAR, ESQ., Junagad.

4. Arabic Poetry of Hafiz.

Very few of Hafiz's admirers are perhaps aware that he possessed the ability of composing poems in Arabic language. A considerable number of Arabic verses is found in his Diwan.

Before dwelling on the Arabic poetry of Hafiz, it will be worth while to know the academic career of the poet and his competent knowledge of the Arabic language and literature.

He received his education under Mawlana Shamsuddin of Shiraz who used to teach in the school founded by him, Haji Qiwanuddin the Vizier, who was a patron of Hafiz, founded a college and appointed him there as a Professor of Jurisprudence and Qur'anic Commentary.

The introduction to the Diwan of Hafiz, written by his friend Muhammad Gulandam, throws some light on his Arabic studies: his Arabic writings, his close acquaintance with standard Arabic works, and his quest for the Diwans of the Arab poets.

In the said introduction Professor Browne's reading 'tahsin-i-Dawawin-i-Arab' and his translation 'appreciation of the Arabic poems,' instead of 'tujassus-i-Dawawine Arab' (or 'quest for the Diwans of the Arab poets'), is not correct, as it conveys no plausible meaning.

Hafiz's special interest in the book al-Kashshaf of al-Zamakhshari and the work named al-Kashf. (Verses quoted *re* these.)

The *tadwin* or insertion of a hemistich in the opening couplet of his Diwan from Yazid, the Umayyad ruler and poet, the popularity of his quotation which inspired several Persian poets to compose their odes in the same metre and rhyme. Criticism on and correction of the second hemistich in the ending line of this Ghazal by the learned critic and man of letters, Azad of Bilgram.

A verse of Hafiz in which he has borrowed the idea from the Arab poet Abul-'Ala al-Ma'arri.

Professor Browne's observation on Hafiz's intellectual attainments, his bilingual poems, and his knowledge of the Arabic language.

Hafiz's acquaintance with the standard works of Arabic (Verses quoted).

His Arabic Poetry is of two kinds, *viz* :—

(1) Mulamma'at, or macoronic poems :

(2) Purely Arabic verses and poems.

(Both the kinds of verses and poems follow).

Remarks on his Arabic Poetry.

DR. MUHAMMAD HAMIDULLAH, M.A., LL.B. (OSMANIA),
DR. PHIL. (BONN), DR.-ES-LETTRES (PARIS).

***5. Oriental Libraries in the East and West.**

1. Important libraries in Hyderabad-Deccan, in other parts of India, in Hijaz, in the near Eastern countries and in Istanbul.

2. Libraries in Germany, Holland, France, England and other places.

3. Library facilities in the East and the West: a comparison.

4. Literary treasures still hidden.

5. Some suggestions for our libraries.

DR. S. M. HOSSAIN, M.A., D. PHIL., Dacca
University, P. O. Ramna.

Notice of an unknown Anthology of ancient
Arabic poetry.

6. Munatha 'L-Talab Min Ash' 'AR-I' L-'Arab.

By Muhammad b. al-Mubdrak b Muhammad b. Maymūn.

In 1926, while at Oxford, I first came to find mention of this Anthology in the *Khizānat-u 'l-Adab*, in which it is said to contain more than 1,000 odes. The name and the enormous extent of the work at once struck me. During my Near East tour in 1929, I discovered one manuscript of this great work in the Laloli library of Constantinople and two other manuscripts of it in the Khedival library of Cairo.

The Anthologist, Ibn Maymūn, mentions in his preface that he made his collection, at Baghdad, during the months of the two years 588 and 589 A. H., having spent sixty years in perusal of poetry. He claims to have included in it the best and the most elegant compositions of all those Pagan and Islamic poets whose verses are often quoted in *belles lettres*. It contains selections from 264 poets—1,061 full odes and 29 fragments comprising 39,990 verses.

The Anthology will thus be found to be the greatest collection of Arabic poetry, presenting not a few most interesting poems yet unknown!

DR. S. G. MOHINUDDIN QADRI M.A., Ph.D. (LONDON),
 Urdu Department, Osmania University.

***7. The Lucknow School of Urdu Poetry.**

1. The beginning of Urdu Poetry in Lucknow.
 2. Its early tendencies and characteristics.
 3. The Pioneers of the Lucknow School and their attempts to establish it.
 4. Influence of the Lucknow School on the Urdu Language and Literature.
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DR. M. NIZAMUDDIN, Ph.D. (CANTAB.), Chairman of the Department of Persian, Osmania University; President, Islamic Section, Eighth All-India Oriental Conference at Mysore.

***8. The Library Renaissance in Persia under the Pahlavi Regime.**

1. Persia as an ancient home of art, culture and learning.
 2. Contribution of the Persians to Islamic Civilization.
 3. The stability of the Persian language and the cultural value of Persian literature.
 4. The Five Epochs of Persian literature.
 5. Dawn of the New Era :—Library Renaissance.
 6. Riza Shah Pahlavi as a patron of art and letters and builder of the new nation.
 7. Modern literary tendencies :—Change of ideals.
 8. A brief survey of modern Persian literature.
 9. The future of Persian.
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DR. M. N. SIDDIQI, H.A., M.A., B.L., Ph. D. (CANTAB.); Sir
Asutosh Professor of Islamic Culture, Calcutta
University.

9. Biographical Literature of the Arabs.

The origin and development of this vast and varied literature is due only to the Muslims, without any known outside influence.

Its origin may be confidently traced back to the biography of the Prophet of Islam, the earliest attempt to collect the materials for which was made before the beginning of the second century of the Hijra, as it has been already shown by Professor Horovitz. With the end of the first century of the Hijra, there were compiled several biographies of him.

The earliest collected biography or Biographical Dictionary in Arabic also appears to have been compiled about the middle of the second century of the Hijra which consisted of short biographical notices of the narrators.

Traditions, which according to Horovitz, were kept by every important traditionist of the time, all the early biographical dictionaries of the narrators, are lost. The earliest Biographical Dictionary of them received by us was Tagga't of Ibne Sa'd (d. 230/844) which includes the biographical notices of 4,319 narrators. It was followed by many similar writers and works, of which the Al-Tārikhal-Kabīr of Al-Bukhāri is said to have contained the notices of more than 40 thousand narrators.

These general Biographical Dictionaries of the Narrators of Traditions of Islam were soon followed by those of particular classes of them, *e.g.*, (1) those of the 'Companions,' (2) of those of particular towns or provinces, (3) of those belonging to various Schools of Islamic Law, (4) of those of reliable or unreliable narrators, etc.

Biographical literature of the Arabs is therefore extremely rich. Dr. Sprenger is quite correct in his remark "that the glory of Mohamadan literature is its literary biography: there is no nation nor there has been any, which, like them, has during 12 centuries, narrated the life of every man of letters."

SYED MOHAMMAD, ESQ., M.A., Lecturer, Government
City College, Hyderabad-Deccan.

*10. Sher Mohammed Khan Iman, a Dakhni Contemporary
of Mir and Sowda.

1. A short sketch of the life of the poet.
 2. An estimate of his poetical works.
 3. The characteristic elements of his poetic genius.
 4. His influence on later poets.
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WAHED HUSAIN, ESQ., B.A., B.L., Advocate, High
Court, Calcutta.

*11. Researches of the Early Arab Scholars in the Domain
of Biological and Spiritual Evolution.

1. Theory of Evolution propounded, and discoveries made by the early Muslim Naturalists and Scientists.

2. Views of Ahl-i-'Tasawwûf (Sûfis) regarding Biological and Spiritual Evolution.

3. Views of the Sufi fraternity *re* Creation and its process as compared with those of the Muslim Theologians.

WAHED HUSSAIN, ESQ., B.A., B.L., Advocate, High Court,
75—1, New Theatre Road, Calcutta.

12. "Conception of Divinity in Islam and Upanishads."

1. Monotheistic ideas to be found in the Vedas. Do they teach Polytheism and Henotheism?

2. Monism, theism, idealism and pantheism of the Upanishads as well as concrete theism, monotheism and idealism of Al-Quran —a comparative study.

3. Abstract monism of the Upanishads and the doctrine of *Wahdata-l-wajud* of certain section of the Sufi Fraternity.

4. No anthropomorphic conception of God in Islam and Upanishads. How such ideas to be reconciled?

5. Parallel passages from Al-Quran and Upanishads showing similarity of religious thought of the Aryan and Semitic races.

6. Cultural unity and Renaissance of modern India, how to be achieved. It is said that politics divides and culture unites. We may not have a common religion in India but India can have a common culture. Unity founded on that basis will be well worth having.

IV. CLASSICAL SANSKRIT.

DR. S. K. DE, M.A., B.L., D. Lit. (*President*).

PROF. A. B. DHRUVA, M.A., LL.B.

PROF. D. SRINIVASACHAR, M.A.

C. R. NARASIMHA SASTRY, M.A. (*Secretary*).

P. ACHARYA ESQ., B.Sc., M.R.A.S., F.R.A.I., State Archaeologist, Mayurbhanj State, Post Office, Baripada.

— *1. *Sarasvati Vilasa* and its Author.

In the preface of the '*Sarasvatī-Vilāsa*,'¹ Dr. R. Shama Sastry has written thus:—

"*Sarasvatī Vilāsa prañetā Pratāparudrākhyoyam Mahārājaḥ Kada Kutya vā rājyam chakāretyētaḍapi na niraṇāyi.*"

(It has not been settled as yet when and where the Mahārāja known as Pratāparudra, the author of *Sarasvatī Vilāsa*, established his kingdom.)

The editor further writes that though King Vīra Pratāparudra Deva, son of Puruṣōttama Deva and grandson of Kapilendra Deva of the Solar dynasty of Orissa whose capital was at Cuttack near the Mahānadi river, appears to have been the author of the book, yet there definitely appears another king Pratāparudra Deva belonging to the Kākatiya dynasty of Ēkaśīlānagara.

From the above, it is clear that Dr. Sastri had some doubt as to the authorship of the "*Sarasvatī Vilāsa*."

The introductory chapter as well as the colophons of the different chapters of *Sarasvatī Vilāsa* go to show that its author was Pratāparudra Deva, the Gajapati king of Orissa, who ruled from 1497 to 1541 A. D. Rev. Thomas Foulkes in his preface on "*The Hindu Law of Inheritance according to the 'Sarasvatī-Vilasa'*"² wrote as follows:—

"The work itself furnishes precise and abundant evidence of its authorship.

"That it could not be the work of Pratāparudra Ganapati, is sufficiently evident from the circumstances.

1. University of Mysore, Oriental Library publication, 1927, No. 71.

2. *Sarasvatī Vilasa*. Trubner & Co., London, 1881.

Pratāparudra Deva, the Ganapati king of Warangal, was carried prisoner to Delhi in A.D. 1322, when his capital was captured by the Mohomedans."

Recently discovered epigraphical records also corroborate the statement made in the introductory chapter of *Sarasvatī Vilāsa* as regards the genealogy of the author.

The date assigned by Dr. Foulkes for Gajapati Pratāp Rudra Deva has now been corrected by the epigraphical records.

P. ANUJAN ACHAN, ESQ., Government Archæologist,
State Museum, Trichur.

* 2. The Parasurama Legend and its Significance.

The name Paraśurāma is not mentioned in the Vedas, although some are inclined to identify him with Rāma Mārgaveya, the descendant of Mṛgu (Aitareya Brāhmaṇa).

2. The story of Paraśurāma given in the *Āraṇyaparvan* of the *Mahābhārata* differs considerably from those given in the *Śāntiparvan* or the *Anuśāsanaparvan*; the only reason that may be adduced to this difference being the long interval of a century or two that might have lapsed between the composition of these legends.

3. Two factors that are however found to be common in all the versions of the Paraśurāma legend are: (i) that Paraśurāma exterminated the Kshatriyas twenty-one times, and (ii) that after ridding the earth of the latter he offered the earth to the Brahmins.

4. The above factors indicate nothing more than the strained relationship that had once existed between the two upper classes of the Hindu community, which terminated in the establishment of the Brahman supremacy over the Kshatriyas. This ascendancy of the Brahmins at last brought to an end the long struggle of the priestly class and the nobilities—a struggle the traces of which can be found even in the pre-Buddhistic period.

5. For this reason, and also for reasons of epigraphical evidence, the time of the first version of the legend of Paraśurāma narrated in the *Āraṇyaparvan* of the *Mahābhārata* may be put to the close of the second century after Christ, while the remaining versions to still later periods.

6. The land of Sūrpāraka mentioned in the *Sāntiparvāṃ* as the last retreat of Paraśurāma may be identified with the modern Soppāra in the Bombay Presidency. The Sūrpāraka of the *Mahābhārata* may be the same as the Sōrpāraka of the Nasik cave inscriptions of the second century A. D.

7. Paraśurāma was a great devotee of Śiva and was originally connected with that cult; but he was in later times described and identified as belonging to the Vaishṇavite cult, and is now worshipped by the Hindus as the sixth avatāra of Viṣṇu.

Y. CHANDRASEKHARASASTRI, Esq., M.A., Sahitya-Vidwan,
Training College, Mysore.

*3. Is the Absence of Tragedies a defect in Sanskrit
Literature ?

Prevailing notion about the total absence of tragic dramas in Sanskrit Literature and about the incapacity of the Indian poets to conceive the beauty of tragedies.

Some available instances of tragic dramas such as Bhāsa's *Urubhaṅga*. The presence of tragic events and situations in extant Sanskrit dramas.

Consideration of the Sanskrit poets' conception of the purpose of poetry explains the conscious omission to give a tragic ending to dramas.

Conclusion.

DASARATHA SARMA, Esq., M.A., Vice-Principal and Professor of History, Dungar College, Sarasvati Sadan, Bikaner.

4. The "Kaumudi-Mahotsava" and the Date of
Kalidasa.

1. The presence, in the "Kaumudi-Mahōtsava," of numerous passages whose parallelism to those found in Kālidāsa's works is too close to be regarded as accidental.

2. The resemblance relates not merely to the idea but often extends to the language and metre of the verse.

3. The historical importance of determining which is the borrower: whether Kālidāsa or the authoress of the "Kaumudi-Mahōtsava," since the date of the latter has been, with fair certainty, been fixed as about 340 A.C.

4. Critical examination of the parallel passages and conclusion in favour of the "Kaumudi-Mahōtsava" being the borrower.

5. Kālidāsa, therefore, must have lived much earlier than 340 A.C.

P. GOVINDACHARYASWAMI, Esq., Vēdānta Śīrōmaṇi,
Lecturer in Alankāra and Sāhitya, Maharaja's
Sanskrit College, Vizianagarani.

†5. Kalidasa belongs to Andhradesa.

To fix Kālidāsa's home we have to depend primarily upon such internal evidence from his works as is historically tenable. His Mālavikāgnimitra and Vikramōrvaśīya prove that he was related to the king of Vidarbha, and to Vikrama whose capital was Pratishthāna on the banks of the Gōdāvarī in the Kuntala country. Whether Kālidāsa belonged to the one or the other court, it is apparent that he belonged to the Andhradēsa, though it might be that he has described far off places, often pertinently. Likewise, his description of some particular religion or worship or the court of a certain Vikramārka who is differently held either as having belonged to Ujjayani or as having been a Gupta, does not warrant us to conclude that Kālidāsa was a Śaivaite or a native of that part of India in which the religion or the worship or the court was existing and in power.

DR. HAR DUTT SHARMA, M.A., Ph.D., Khajuri
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6. The meaning of the word Upachara according to Gotama and the Rhetoricians.

The word *upachāra* has undergone many changes.

1. Gōtama understands every kind of *lakṣhaṇa* as an outcome of it. He also uses this word in the sense of ordinary *śabdaprayōga*.

2. Like Gōtama, Ānandavardhana also uses this word in the ordinary sense of *lakṣhaṇa* or *bhakti*. He throws no light on the basic idea underlying *upachāra*.

3. A departure is first made by Kuntaka who understands *upachāra* as the cause of *sārōpā-lakṣhaṇa* and based upon *sādṛśya*. He would even have it as leading to the *prāṭhyamāna* or suggested sense in the *aprasūta-prasamsā* figure.

4. Mahimabhaṭṭa considers *upachāra* as the cause of a secondary sense which may be *lakṣhita* or *anumita*. Even *rasa* is an outcome of *upachāra* according to him.

5. According to Mukulabhaṭṭa, *upachāra* is not simple transference of epithet or metaphor but that particular type of it which is based upon the relationship of either (i) cause and effect, substratum and the thing subsisting in it, or (ii) similarity brought about by the common property shared by two distinct objects. The first is called the *suddhōpachāra* and the second *gaunōpachāra*. It may be inferred that *gaunōpachāra* is the basis of *rūpaka* and *atīśayōkti*. He gives no clear cut definition of *upachāra*.

6. Mammāṭa, like Mukulabhaṭṭa leaves out the definition of *upachāra*. His vagueness has led the different commentators to interpret the term differently. The majority of them, however, hold that Mammāṭa uses the term in the sense of a relationship based upon either (i) resemblance, or (ii) other than resemblance, viz., *tādārtha*, *svasvāmibhāva*, *avayavāvayavibhāva* and *tāthāmya*.

7. Viśvanātha is very clear about it. He regards it as conveying the relationship based upon resemblance only.

8. Vidyādhara is singular in his opinion which is just the contrary to that of Viśvanātha. He does not

regard *upachāra* as leading to *sādrśyasambandha* or resemblance. *Upachāra* according to him is any one of the following five *sambandhas*—*Kāryakāraṇabhāra*, *tādartha*, *svasrāmibhāra*, *avayavāravayavibhāra*, and *tātkarmya*. Thus, he very much resembles Gōtama in his opinion.

A. - N. KRISHNA AIYANGAR, Esq., M. A., L. T.,
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7. The Date of Rasarnavasudhakara.

The Rasārṇavasudhākara is a piece of Alankāra literature attributed to Singabhūpāla otherwise known generally as Sarvajña Singapa. He was placed by the late Mr. Seshagiri Sāstri about 1330 A. D.

An attempt is here made to fix the date of the work in the light of the available material at present.

The dynastic list furnished by the text agrees with that given by Sewell for the Venkatagiri Zamindari and the first two members were contemporaries and servants of Pratāparudra II of Warangal.

An examination of the internal evidence reveals references to Hemādri, Vidyānātha and Vidyādhara. Anapota, the father of the reputed author, was a contemporary of Vēma of Koṇḍavīḍu whose dates range up to 1349 A. D.

The confusion in the identification of Singa, the author of Rasārṇavasudhākara, is rendered worse by:—

(1) The existence of a number of Singabhūpālas very closely related to and almost contemporary with one another.

(2) The wrong assumptions of scholars like Dr. R. G. Bhandarkar and M. T. Narasimha Aiyangar to whom all the facts were not available.

Fixing the lower and upper limits by those who quote the work and who are quoted in the work, a rough range of 1350—1400 A. D. may be accepted.

An examination of the three inscriptions of Rājarāja Mādhava and Anapota, the father of the reputed author, helps us in concluding that:

(1) Rājarāja Mādhava was the sixth son of Singa, the reputed author of Rasārṇavasudhākara, whose date

according to the Śrīrangam plates is 1421 A. D. Hence 1400 as the last date of Singa, the father, can only be a bare truth.

(2) The question of Srinātha and Potanna as having been contemporaries of Singa has to be revised.

(3) The Vaiṣṇavaite tradition that Vedānta Dēśika sent Singa a few works at his request, has a sure basis, but the accounts are conflicting and hence requires careful examination.

Hence the period between 1360—1400 A. D. is advocated for the author of Rasārṇavasudhākara.

PROF. C. KUNHAN RAJA, M.A., D. PHIL. (OXON.),
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8. "esa rajeva dussantah sarangenatiramhasa."

This is the last line in the prologue to the *Śākuntalā* of Kālidāsa and contains the words of the *sūtradhāra*. In this paper an attempt is made to show that the expression "eṣa rājā" refers to the speaker himself, namely the *sūtradhāra*. By a comparison of parallel passages from other Sanskrit dramas and by an examination of works on dramaturgy, especially *Bharata Śāstra*, it is shown that the *sūtradhāra* must have appeared in the costume of the king Dussantah. Further, the paper proceeds to certain points concerning some dramatic technique, namely the relation of the *prastāvana* to the main plot in a drama and of the *sūtradhāra* to the characters in the drama.

9. A study on the Prakriyasarvasva of Narayana Bhatta.

In this paper, the work on grammar by Nārayaṇa Bhaṭṭa called the *Prakriyāsarvasva* is analysed with a view especially to giving the authors and works quoted in it. There are some authors unknown till now, especially the author of a commentary on the *Kāśikāṣṭhi* of Vāmana. In the work there are also profuse quotations from some works of which no complete copy is available, especially the *Bhōjasūtras* with the commentary on them by Daṇḍanātha. There is mention of one Śaṅkara also, who in some places

is to be identified with the author of the *Jayamāṅgala* commentary on the *Bhaṭṭikāvya*; in one place he is the great Saṅkarāchārya himself. There is also dealt with in the paper the general attitude of the author towards Sanskrit grammar, towards authority in grammar, his catholic point of view and his synthetic method in the treatment of the subject. Certain interesting interpretations of grammatical terms are also dealt with.

Dr. A. N. NARASIMHA, M.A., Ph.D., University
Librarian, Mysore.

-10. Gitagangadhara of Sri Nanjarajasekhara.

The Prime Minister—Poet of Mysore.

This *Śivāṣṭapadi* in praise of Śrīkanthēśvara of Nanjangud is modelled on *Gītāgōvinda* of Jayadēva.

The author, Śrī Nañjarājasēkhara or simply Nañjarāja, is the brother of Daḷavāyi Dēvarāja and son of Kaḷale Vīrarāja and grandson of Kaḷale Doḍḍarāja. These belong to the Daḷavāyi family of Kaḷale. The author Nañjarāja is also known to History, as Karāchūri Nañjarājaiya, lived about 1737-67 A. D. and he has also written the following Kannaḍa works:—

1. Mahēśvara Bhakti Vilāsa Darpaṇa
2. Liṅgapurāṇa
3. Śivagīte
4. Śivabhaktavilāsadarpaṇa
5. Mārkaṇḍēyapurāṇa
6. Kakudgiri Māhātmyam
7. Hālāśya Māhātmyam
8. Gaṇapuri Mahimādarśa
9. Śivadharṇmōttara
10. Haradattāchāryara Māhātme
11. Bhārata-Ādiparva

The name of the author is given in the eighth stanza of each *aṣṭapadi*. The descriptive account of the ancestors of the author, as given in this work, agrees in all respects with the one given in the inscriptions: Yd. 32., Yd. 58., and Tn.N. 36.

The colophon at the end of each of his works, so far made available, bears out the statements made by the author about himself and his literary works.

The *rāgās* used in this work of six *sargas* and 24 *aṣṭapadīs*, according to the manuscripts in my possession, are the following and these are reported to have been in use in Southern India during the 18th century :—

1. Mālavī, 2. Bhairavi, 3. Vasanā, 4. Rāmakṛīyā, 5. Nāgagāndhārī, 6. Kāmbhōji, 7. Bhūpālī, 8. Karṇāṭa, 9. Dēśākṣari, 10. Varāli, 11. Śankarābharāṇa, 12. Āhari, 13. Kāpi, 14. Mukhārī, 15. Madhyamāvati, and 16. Rēgupti.

The author is a devout bhakta of Śrīkanthēśvara of Nanjangud. This is a very good *Sirāṣṭapadi* in Sanskrit and has not been noticed by Professor Sambamurti of the Madras University in his *Extension Lectures*, recently delivered at Madras.

C. R. NARASIMHA SASTRI, Assistant Professor of Sanskrit, Maharaja's College, Mysore.

* 11. Sanskrit paper on "A Novel view of Rasa".

1. The importance of the Rasa School among the different schools of poetics.

2. Points of detail in respect of which there is difference of opinion among the followers of the Rasa school.

3. Practical unanimity of opinion as regards the nature of Rasa.

4. The novelty of the view (regarding nature of Rasa) adopted by an Alankāra writer of the early part of the 12th century. Arguments advanced in favour of this view which is opposed to the traditional view.

5. Examination of the arguments referred to above, and conclusion in favour of the traditional view.

NARASIMHA SASTRY, DEVUDU, M.A., Bangalore.

*12. Message of Kalidasa.

Kālidāsa is unique in combining in his *kāvya*s the literary beauty of the Rāmāyana, and the deep religious thought of the Mahābhārata. Others have improved upon the performance of Kālidāsa but partially only. Perhaps he is the mouthpiece of the age of the early Brahman revival; and so, this unusual combination.

His is the poetry of optimism, which knows no defeat, nor goes mad with success. He pursues the goal cheerfully. The attainment of perfection to him means removal of the impediments in the way.

Like his ancestor of the hoary Vedic past, he delights in the World which has its own values and pleasures; but there is something higher and nobler. To one who knows the latter, the values change and so it ceases to be of any consequence.

His man is a conqueror in the full sense of the term. Only there is a way to do it. Master the means and success is yours.

Insistence on *śradharma* with a just pride, emphasis on the co-operation of the other-worldly-minded hermit and the prosperous hero for the welfare of the world, and the belief in a benevolent Nature which is all alive, are other aspects of his Message which always rejuvenates and reforms the World.

H. N. RAGHAVENDRACHAR, ESQ., M.A., Maharaja's College, Mysore.

13. Rasa.

1. The importance of *Rasa*. Reference to *Kāvya-prakāśa*, *Kāryapradīpa* and its commentary.

2. Definition of *Rasa* with reference to love as *Rasa*.

3. Love in actual life. *Kārya-Kāraṇa* and *sahakāri*.

4. Love in dancing and poetry. *Vibhāva*, *anubhāva* and *vyabhichāri*.

5. The philosophy of *Rasa*.
 6. Its realistic implication.
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S. RAMACHANDRA RAO, Esq., M.A., Department
of Sanskrit, Mysore University.

14. Tragedies in Sanskrit

Importance of tragedy in Western literature. Attempt at finding out tragedies in Sanskrit—Opinions of Western critics and of Indian poetries—How four dramas—*Ūrubhaṅga*, *Karṇabhāra*, *Vēṇīsaṁbhāra* and *Chandakauśika* conform to Western standards of tragic drama.

Reasons for calling *Karṇabhāra*, a tragedy even though the death of the hero does not take place—Death of the hero in *Ūrubhaṅga*—Death expressed euphemistically in *Chandakauśika*—Death of the hero in *Vēṇīsaṁbhāra*—reasons for considering *Duryōdhana* as the hero of *Vēṇīsaṁbhāra*.

The heroes.—Men illustrious in rank and fortune of exceptional character—How they suffer calamities—Causes for the calamities—*Karṇa*'s moral and intellectual error—Tragic trait that led to *Duryōdhana*'s fall—*Hariścandra*, a victim of fate and circumstances.

Construction of *Vēṇī* and *Chandakauśika*, Shakespearean in type—structure—element of curiosity—complexity. *Ūrubhaṅga* and *Karṇabhāra*, Greek in type—Simplicity of structure; unchanging situation, concentration on one personality—representation of catastrophe—the three unities.

Common features of Greek tragedies and these dramas:—Subject matter, display of character, curse, epic and lyrical elements, dialogue, dreams, tragic irony, absence of comic elements, fewness of characters, collision of rival principles, moralising tendency.

How the impropriety of the Love scene and the irrelevancy of certain acts disappear when *Vēṇī* is viewed as a tragedy—Significance of the Love scene in *Chandakauśika*. Title and ending of the play—The 'tragic sentiment'.

K. RAMA PISHAROTI, M.A., Professor of Sanskrit,
Annamalai University, Annamalainagar.

15. An interpretation of a Text from the Dhvanyaloka.

In laying down what has been characterised as the *ślokaśloka* equation, *Ṭṛittikara* has made a statement which, as it is now accepted and interpreted, runs as follows:—

“*nihatasaḥacarivirahakātarakrauñchōkrandajanitāḥ
śoka eva ślokataya pariṇatāḥ.*”

(DH—p.—27.)

In this form of the text there is involved a *Rāma-yaṇavirōdha* and varied attempts have been made to remove it. Amongst these the most important is the suggestion that the term *sahacāri* be changed into *sahacāra*. This is obviously not very satisfactory. The *Rāmayāṇavirōdha* ceases to exist if we accept the text as printed in the *Kāvyamāla* Edition of the text (1911), which reads *sannihīta* instead of *nihata*. In which case it means the wailings of the dying bird moved the sage into activity. The bird was crying, not because of the pangs of the wound, nor because of the prospect of immediate death, but because of his immediate separation from his beloved. In other words, the *virahavēdāna* of the dying bird, who thus figured as an ideal lover, roused the sage and his over-powering emotion burst itself out in the well-known song—

*mā niṣūda pratiśthām tramāḡamah śāstati samāḥ
yat krauñchamīthunādekamavadhīḥ kāmamohitam*

MIMANSAKARATNA, AND MIMANSA SIROMANI, V. A.
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16. Was Bhartrihari a Buddhist ?

An attempt is made to refute the current view that Bhartrihari was a Buddhist.

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*17. 'Imagination' in Indian Poetics.

The supreme place usually given to Imagination in Western Poetics. The purpose of the present paper: to bring together and correlate the views of some great Indian theorists on Imagination.

* *Pratibhā*, the Sanskrit equivalent of Imagination. A word about the *samādhigūṇa* of Vāmana and the *bhārikā-lamkāra*. The essential identity of *śakti* and *pratibhā*. The observations of Rājaśekhara, Tauta, Kuntaka, Abhinavagupta, Mahimabhaṭṭa and a few others on the nature of *pratibhā*. Kuntaka deserves special mention: his *rakrakaviryāpūra* is nothing but *pratibhāvyāpūra*.

The causes of *pratibhā*. Its supremacy over the other qualities and accomplishments held necessary for a poet.

Creative Imagination (*Kārayitṛi pratibhā*). The two main modes of its working: *apūrvārthanirmāṇa* and *sūkṣmārtha darśana*. Can poetry represent life exactly as it is? The implications of admitting *vastudhvani*, *srabhāvokti*, etc.

The poet's imagination always under the control of the dominant mood of the poem. The fitness (*auchitya*) of a fancy or an image determined with reference to *Rasa*.

Intuition and Expression (*prākhyā* and *upākhyā*). Does the poet's conception undergo any modification in the course of expression? Kuntaka's observations.

Pratibhā as the basic element in every *alamkāra*.

Pratibhā as the chief criterion for estimating the greatness of a poet.

Descriptive and Responsive Imagination (*Bhāvayitṛi Pratibhā*). The necessity for the co-operation of the reader's imagination with the poet's.

Concluding remarks.

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18. Kannada paper on "Vararuchi and Kātyāyana."

Uncertainty as regards the parentage, time, place, etc., of Vararuchi.

The Kathāsaritsāgara story identifying Kātyāyana and Vararuchi not deserving of credence.

Inaccuracy of the belief in the contemporaneity of Vararuchi, Kātyāyana, Vyāḍi, Indradatta and Pāṇini.

'Kātyāyana' neither the family name nor an alternative of Vararuchi.

Available references to Vararuchi and Kātyāyana. No mention of Vararuchi in the numerous works attributed to Kātyāyana. Conclusion to the effect that Kātyāyana and Vararuchi are not identical and the author of the Vārtikas is Kātyāyana and not Vararuchi.

K. A. SUBRAMANIA IYER, Esq., M.A., Head of the
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19. Who are the Anityasphotavadinah ?

Professor Charu Deva Shastri's new edition of the Vākyapadīya with the commentaries of Bhartrihari and Vṛṣabhadēva is a very welcome publication. It throws light on many interesting points. One such is the existence of some thinkers who used the word *sphōṭa* in explaining their views, while holding the *anityapaksha*. There were two sets of people who did that. According to the first set, *sphōṭa* is the name of the first sound that is produced by any movement or contact and *dhvani* that of the reverberation or echo following it. This view is set forth in Vākyapadīya, I, 103. Vṛṣabhadēva says that the people who held this view were different from those who held the *abhivyaktivāda*. Abhinavagupta quotes Vāk. I; 103, to prove that grammarians were the first who used the word *dhvani* in the sense of reverberation, or echo. This means that according to Abhinavagupta, the *antiyapaksha* was held by grammarians. Perhaps they were not the orthodox grammarians but a minority among them. According to the other set *sphōṭa* and

dhvani are produced at the same time. *Sphōṭa* is like the flame of a lamp and *dhvani* like the light. Another comparison is with a substance and its smell. Both are produced at the same time. Were the people who held this view also grammarians?

PANDIT M. R. VARADACHARYA, Kannada Pandit,
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20. ಶೂದ್ರಕಯ ಕವಿ ಮೃಚ್ಛಕಟಿಕ ಪ್ರಕರಣ ವಿಮರ್ಶೆ.

ಕವಿಯ ವಿಚಾರ—ಬರೆದವನು ಶೂದ್ರಕನೇ ಅಲ್ಲವೆ ?

ಮೂಲ—ಭಾಸನ ಚಾರುದತ್ತ.

ವಸ್ತು—ಕಲ್ಪಿತವೇ, ಸಹಜವೇ, ರಾಜಕೀಯವೇ, ಸಾಮಾಜಿಕವೇ ?

ಪಾತ್ರ—ನಾಯಕ ನಾಯಕಿಯರು ಯಾರು ?

ಅವರ ಗುಣಾತಿಶಯಗಳಾವುವು ?

ಇತರ ಮುಖ್ಯಪಾತ್ರಗಳೂ ಅವರ ಗುಣಗಳು.

ರಸ—ಪ್ರಧಾನ ರಸವಾವುದು ? ಅಪ್ರಧಾನರಸಗಳಾವುವು ?

‘ಮೃಚ್ಛಕಟಿಕ’ ಎಂಬ ಹೆಸರಿನ ಔಚಿತ್ಯ.

ಭಾರತೀಯ ಇತರ ರೂಪಗಳಿಗೂ ಮೃಚ್ಛಕಟಿಕಕ್ಕೂ ಇರುವ ಸಾಮ್ಯ ವೈಷಮ್ಯಗಳು.

ಮೃಚ್ಛಕಟಿಕದ ಪ್ರಾಶಸ್ತ್ಯ ಮತ್ತು ಅದರಿಂದ ರೋಕಕ್ಕೆ ಆಗಿರುವ ಪ್ರಯೋಜನ.

R. D. KARMARKAR, Esq., M.A., Principal and Professor
of Sanskrit, Sir Parasurambhan College, Poona 2.

21. The Authorship of the Bhagavadgita, in the light
of the Vibhuti-adhyaya of the Gita.

PROFESSOR LACHMI DHAR SHASTRI, M.A., M.O.L., Head
of the Department of Sanskrit, Delhi University,
Delhi.

22. The Myth of the Five Husbands of Draupadi.

V. PHILOSOPHY AND RELIGION.

PROF. M. NIRIYANNA, M.A., President.

SIR S. RADHAKRISHNAN, Kt., M.A., D.Sc.

Rao Bahadur Dr. S. K. BELAVALKAR, M.A., Ph.D., I.E.S.

Vidwan H. N. RAGHAVENDRACHAR, M.A., Secretary. *

M. S. BASAVALINGIAH, ESQ., M.A., B.L., Assistant
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1. The Virasaiva doctrines relating to the conception of Paramatman, Jivatman and final beatitude.

Brahma is termed Liṅga in the Vīraśaiva philosophy and Jīva is known by the technical name of Aṅga. The existence of the world is not illusory, as in the Advaita system of Śaṅkara but is as real as that of Brahma; and the world lies in a dormant condition in Brahma before creation. This Brahman, like the liquid ghee becoming solid, became Īśvara, while creating the world; and His energy is called Śakti. The latter is inseparably associated with Brahman as pollen with lotus. The whole world of spirit and matter takes its rise from Śiva united with Śakti as the threads of the web come out of the spider's womb. The world is only a manifestation of Śiva. Brahma appears to be limited by Upādhi as Ākāśa appears so by jars, etc.

Śiva himself becomes Jīva, when he is in association with sthūla śakti and gets limited knowledge, power, etc., Jīvas are as many as there are Upādhis. Śiva and Jīva appear in one and the same chaitanya.

When Jīva shakes off the impurities existing in his three bodies, namely, kāraṇa, sūkṣma and sthūla by installing in them the three Liṅgas, namely, Bhāva, Prāṇa and Iṣṭa, and practises this Liṅgāṅgasāmarasya, he realises his oneness with Brahma and attains final release.

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2. The Pre-Patanjala Yoga.

In this paper an attempt is made, with the help of statements in the *Bhagvad-gītā*, the *Śvetāśvatara* and other Upanisads, the *Pātañjalayogabhāṣya*, and the Darśanic literature generally (including Jain and Buddhist writings), to determine the nature of the original Yōga system, which was Pre-Buddhist in origin and the ultimate basic notions of which can be traced back to the Brāhmanic and the Later-Vedic periods. Incidentally there is offered a discussion of the problem of the identity of the Yōga-Pātañjali with Vyākaraṇa-Pātañjali and the question whether the original Sāṃkhya was theist, monist, and idealist, or in the alternative, atheist, dualist, and realist. The paper also contains an appreciation and criticism of Professor Jacobi's valuable and scholarly paper on the same subject published in 1930.

PROF. G. H. BHATT, M.A., Baroda.

3. A further note on Viṣṇusvami and Vallabahacharya.

1. This paper is a continuation of my paper on "Viṣṇusvāmī and Vallabhācārya" read before the Seventh Oriental Conference, Baroda, 1933, and tries to prove on fresh grounds that the alleged relation between the two Ācāryas is not at all acceptable.

2. The evidence of the work, *Ramapaṭala*, shows the disparity between the religio-philosophical views of the two Ācāryas.

3. The document at Ujjain, showing the connection between the two Ācāryas, is unreliable.

4. According to Vallabhācārya, Bilvamaṅgala was a follower of the Māyāvāda-school at the outset. The latter therefore cannot be a spiritual teacher of the former, who therefore cannot be connected with Viṣṇusvāmī.

5. Prof. Glassenappe's view examined.

6. Conclusion.

H. D. BHATTACHARYA, ESQ., M.A., B.L., Dacca University.

4. Yoga Psychology.

Buddhism and Yoga Philosophy, and to a less extent Jainism also, entered into a searching analysis of the process of thinking in order to find out the impediments to that concentration of attention on spiritual matters which all of them considered to be essential for the realisation of the *summum bonum* of spiritual life. Each started with certain philosophical assumptions; and in the case of the Yoga system these were the duality of Purusha and Prakṛti, the painful character of all temporal existence, the infinity of Purushas, the isolated character (kaivalya) of the released soul and the absence of pain in the state of salvation. The process of bondage is constituted by the gradual covering over of the soul by different vestments of materiality—a process which is really eternal but described as due to the loss of equilibrium of the three guṇas of Prakṛti in the proximity of Purusha. The process of liberation is constituted by the removal of these vestments and the sinking of the soul into its inner essence of pure experience. The ultimate condition is from the nature of the case indescribable, but successive advances towards spiritual illumination are described and distinguished from one another. The method of advance is the utilisation of the material obstacles themselves in the interest of the spirit. Hence gross matter, gross body, the sense organs, mind, egoism and intelligence are all pressed into the service as objects of concentration and various powers are supposed to develop as the power of concentration increases. The converse process of withdrawal from these is simultaneously pushed on. This leads to a description of mental types for which different disciplines are laid down. Minute prescriptions about the bodily and mental attitudes of concentration and ethical acts and intentions are delineated with great skill, and well-known psychological laws are exploited to bring about the immobility of psychical life (which the Yoga considers to be material in character) and to uproot not only overt thoughts but also memories, dispositions, instincts and other latent tendencies. Suprarational experiences of different grades of fineness also come in for treatment but not at such length as in Buddhism.

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5. The Problem of Freedom in Indian Philosophy.

The western philosophers have given much thought to the question how far an individual soul is free to think out his own highest ideal and take appropriate steps towards its realization, and fixed upon certain laws as governing him when engaged in such a pursuit. The object of this paper is to investigate whether the Indian philosophers had thought over that problem and, if so, what conclusions they had arrived at and how far they are in accord with those of the western thinkers.

Towards that end the Indian philosophers are divided into two classes—(1) the founders of the philosophical systems who were idealists and (2) the composers of the Itihāsas and Purāṇas who were realists; and on a general survey of their composition the conclusion has been drawn that the former had not, but the latter had, thought over the problem in all its bearings, that according to them there are three kinds of causes which throw obstacles in the way of the realization of one's ideal, namely Ādhyātmik (personal), Adhibhautik (environmental) or Ādhi-daivik (spiritual or supernatural) and that these causes correspond to those results of the operation of "The Law of Personality", "The Law of the Ought" and "The Law of Nature" of the western philosophers, who are for the purpose of drawing a comparison between the Ādhi-daivik causes and the law of nature divided into three classes namely—(1) the Rationalistic Idealists, (2) the Personalists and (3) the Naturalists.

In the end a hope is expressed that more educated Indians would take to a serious study of the Epic and Paurāṇic literatures of India with a view to get new light on many a problem in which the modern thinkers are engaged.

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6. The keystone of Indian Logic.

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7. The Dialectic of Pramanya.

The paper does not deal with the problem of validity historically. It is essentially an analytical and critical study of it. It consists of three parts: The first part deals with the dialectical development of the problem, the second with the dialectical movement of thought back and forth between alternative solutions of it and the third is a general reflection on how the problem stands in contemporary philosophy.

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8. Kalivarjya (Practices forbidden in the Kali age).

As in other countries so in India the Golden Age has been in the past. Rgveda X. 10.10 shows that even at that time it was believed that moral degradation will predominate in times to come. But in the Rgveda there is no theory of the four Yugas. The word Yuga is used in the Rgveda in the sense of 'yoke,' a very brief period, generation, long period of time, a cycle of four years. The names of the four Yugas do not occur in the Rgveda. But Krta in Rg. X. 346 appears to mean 'a lucky throw of dice'. Kali appears to be the name of a sage (Rgveda VIII. 6615 and Rgveda X. 398). The words Krta, Tretā, Dvāpara, Kali (or Āskanda) occur in the Taittirīya and Vājasaneyā Saṁhitās, in the Taittirīya and Śatapatha Brāhmaṇas, in the sense of throws of dice. The Aitareya brāhmaṇa mentions the names Krta and others, but it is doubtful whether any regular theory of four Yugas had then been evolved. The ancient Dharma-sūtras of Gautama and Āpastamba do not exhibit any full-fledged

theory of four Yugas. It is in the Manusmṛti, the Viṣṇudharmasūtra, the Mahābhārata and the Purāṇas that we get a fully developed theory of Yugas. This must have been done during the five or six centuries before Christ. This theory of practices progressively deteriorating in four ages provided a useful means of explaining away inconvenient texts and obnoxious practices. But the result is amusing, since writers who like Parāśara profess to have legislated for the Kali age have to be relegated to remote ages, as the practices permitted by them were condemned in later times. Works like the Smṛticandrikā, Caturvargacintāmaṇi, Parāśara-mūdhaviya contain long quotations dealing with Kalivarjya taken from the Ādityapurāṇa. Āpastamba condemned giving a special share to the eldest son, and Bṛhaspati condemns *niyoga* in the Kali age. Among the Purāṇas, the Nāradiyapurāṇa contains four verses on Kalivarjya. A few verses from the Brahmapurāṇa on the same subject are cited by Aparārka and others. The Ādityapurāṇa forbids about forty-four practices which are then set out and brief notes are added, where necessary, showing how those practices were once allowed (i.e., were once *dharma*). It appears that the Kalivarjya verses began to be composed about 4th or 5th century A. D. and the process went on till at least the 8th or 9th century.

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9. The Jiva in Advaita.

Introduction—Two opposite tendencies, assertivistic and negativistic, holding sway alternately in the successive periods of Indian thought-development.

The Advaitin—Not a nihilist—Strikes the happy mean between the extremes.

The Advaitic concept of reality.

Rapid survey of the Adhikaraṇas pertaining to Jīva in the Sūtra-bhashya with some of the commentaries thereon.

Deductions.

Parallelism between the Advaitin and Bosanquet.

Corroboration of Idealism by modern science.

Conclusion.

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10. The Scheme of Brahmasūtras I. 1—3: A Rapprochement.

In this paper the writer has undertaken an inquiry into the scheme of the author of the Brahmasūtras in the arrangement of the Śrutis selected for discussion in Bra. Sū. I, 1—3.

A table of the *viśayavākya*s referred to in Bra. Sū. I. 1—3 shows that the Śrutis selected by the Sūtrakāra from any particular Upaniṣad are exactly in the order in which they originally occur in that particular Upaniṣad. Thus the serial order and the preponderance of the *viśayavākya*s from the Chāndogya Upa. in Bra. Sū. I. 1—3 do not prove Prof. Belvalkar's view that the original basis of Bra. Sū. I. 1—3 was a "Chāndogya Upaniṣad Brahmasūtra".

A suggestion for the scheme of Bra. Sū. I. 1—3 is contained in Bra. Sū. III. 3. 11 (*ānandādayaḥ pradhānasya*) and in Bra. Sū. III. 3. 38—39 (*satyādayaḥ kāmād itaratra tatra c' āyatanādibhyaḥ*). The three groups of attributes, viz., *ānandādayaḥ*, *satyādayaḥ* and *āyatanādayaḥ* mentioned in these Sūtras refer to the attributes of Brahman mentioned in Bra. Sū. I. 1—2 and 3, respectively.

Points of evidence :—

1. Identification of *ānanda* in *ānandādi* with *ānanda* in the *viśayavākya* of Bra. Sū. I. 1, 2 (*ānandāddhyeva khalvimāni bhūtāni jāyante, ānandena jātāni jīvanti, ānandam prayantya bhisamviśanti*—Tai. Upa. III. 6). Identification of *satya* in *satyādayaḥ* with *satya* in *satya-samkalpa* in the *viśayavākya* of Bra. Sū. I. 2. 1 viz., Chā. Upa. III. 14—2. Identification of *āyatana* in *āyatanādibhyaḥ* (Bra. Sū. III. 3—39) with *āyatana* in *dyubhivādyaṣṭāyatanam* in Bra. Sū. I. 3—1.

2. Interpretations of Bra. Sū. III. 3—11, 38—39. Reconstruction of Sūtra III. 3—39 as *satyādayaḥ kāmād itaratra, tatra c' āyatanādibhyaḥ*.—Evidence of Bra. Sū. III. 2—14 (*arūpavad eva hi tatpradhānatvāt*) for the meaning of the word *pradhāna*. Evidence of Bra. Sū. I. 2—23 (*rūp'opanyāsacca*). According to the Sūtrakāra the supreme Being has two aspects *a-rūpavat* which is the

chief or *pradhāna* aspect and *rūpavat* which is the secondary aspect. Both them can have *guṇas* or *dharmas*. The group of attributes, *ānandādayaḥ*, belongs only to the chief or *pradhāna* aspect. The group, *satyādayaḥ* optionally belongs to the *rūpavat* aspect or *puruṣa*. The group, *āyatanādayaḥ* belongs solely to the *rūpavat* aspect. Thus the Śrutis about *arūpavat* Brahman, those which according to the Sūtrakāra describe both the *rūpavat* and the *a-rūpavat* and those which deal with only the *rūpavat* are collected and discussed by the Sūtrakāra in Bra. Sū. I. 1—2 and 3, respectively.

3—4. An analysis of the nature of (III) the Sūtrakāra's arguments in Bra. Sū. I. 1—3 and (IV) the contents of the *viśayavākya* Śrutis of Bra. Sū. I. 1—3. The Sūtrakāra in the first Pāda argues that the *viśayavākyas* of that Pāda mention the creation, continuation and merging of this world from and into the topic of the *viśayavākyas*. His chief argument in the second Pāda is that the Śrutis discussed therein mention the *guṇas*, *dharmas* and the *rūpa* of the Supreme—Being. In the third Pāda he emphasizes the fact that the *viśayavākyas* of that Pāda call their topics "*puruṣa*" or mention his exclusive attributes. These arguments are consistent with the nature of the contents of the *viśayavākyas*.

5. The result of this paper solves many other problems regarding Bra. Sū. I. 1—3.

6. Examination and refutation of the views of Śaṅkarācārya, the Bhāmatīkara, the author of the Ratnaprabhā, Ānandagiri, Rāmānuja and Vallabha about the scheme of the Sūtrakāra's selection of the *viśayavākyas* and their arrangement in Bra. Sū. I. 1—3.

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11. The Gaudapadakarikas and Buddhism.

1. Ajātivāda (the doctrine of No-origination) Ajāti—the highest truth. Its two aspects—one, negative—an uncompromising denial of creation—subjective and objective. Two, positive, equally uncompromising assertion of the ever—unborn, as the absolute—Ātman, Brahman

or Vijñāna. The negative aspect is but a corollary of the positive absolute of the Upanisads.

(1) The doctrine of No-origination is supported by (i) the Upanisads that assert Ātman, Brahman or Vijñāna as the only Ultimate; teach identity between the individual and the supreme soul, deny creation and assign all distinctions to māyā.

The doctrine of māyā is an off-shoot and an explanation of Ajātivāda. Māyā is both the cause and the effect, both positive and negative; anādi and yet capable of being removed and associated with Ātman without affecting Him. The doctrine of *anirvacaniyatā* is foreshadowed, not definitely formulated.

(2) Comparison between dream and waking. Subjective experience on par with dreams. All distinctions are figments of imagination.

(3) Reasoning—Disagreement among creationists. First cause cannot be sat or asat. Duality has no basis, objective world being unreal.

(4) Mystic intuition shows that reality is transcendent and absolute. Jati or creation represents the lower aspect of reality; it is relatively true and assumes the unreal as real.

2. The Gaudapādakārika and Buddhism. The question of Buddhistic influence. Comparison of the position of Gaudapāda with those of the Vijñānavādins and Śūnyavadins. Dialectic and verbal similarities. Unity of the work. Gaudapāda was a Vedāntin.

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12. The Sankhya theory of evolution in the light of modern thought.

I. (1) The meaning of evolution as change from the simple to the complex.

(2) Evolution as applied to *prapanca parināma* in Sāṅkhya.

(3) The doctrine of evolution in Sāṅkhya.

(i) *Prakṛti* consists of three *gunas*.

- (ii) All products are implicit in her.
- (iii) Change is her essence.
- (iv) Her equilibrium is disturbed by the presence of *purusa*.
- (v) She changes into the world in order to get *purusa bhoga* and *apavarga*.
- (vi) Her order of evolution is determined by the nature of the three *gunas*.
- (vii) *Karma* determines the particular disposition of evolution.
- (viii) The process of evolution is timeless.

II. (1) The history of modern theories of evolution presents three stages—Mechanical view of life, Biological view of evolution and Emergent evolution.

(2) These theories are defective, because they do not offer a satisfactory explanation of the distinction between the material and the spiritual aspects of the universe, and the progressive nature of evolution.

(3) The position of Sāṅkhya is free from these defects. Several points in it have enduring value even from the point of the later Indian thinkers.

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13. Epistemology of Nyaya-vaisheshika and Modern Thought.

1. The epistemological considerations of Nyāya-vaīśeṣika like those of modern thought consist of three aspects—the sources of knowledge, the place of knowledge in the world of reality and the truth of knowledge.

2. The source of knowledge in Nyāya-vaīśeṣika is *atman* in relation to *manas*. The position of Nyāya-vaīśeṣika is not pure empiricism. In the sense that knowledge includes more than what is given by the external senses, the term Rationalism can be applied to his position. His position can, as a whole, be described as Rationalistic Empiricism.

3. Nyāya-vaīśeṣika gives knowledge an important place in the world of reality. This is indicated in its

conception of the real as *prameya*. Its view of knowledge is realistic. Its position is more systematic than that of many schools of thought in modern Philosophy.

4. As the criterion of truth, Nyāyavaiśeṣika accepts the coherence view in the form of *sajātiya* and *vijātiya Samvāda*.

5. Though the position of Nyāya-vaiśeṣika is not accepted to be final by the later Indian thinkers, it has influenced them a good deal in every aspect of epistemological considerations. The spirit of its systematic treatment of the epistemological problems may be used with much advantage even by modern thinkers.

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14. The Sovereign Secret of Bhagavadgita.

Dirwan Bahadur K. S. RAMASWAMY SASTRI.

15. The New Psychology and the Old Vedanta.

Though modern psychology has done good service in being pragmatic in its aim and in basing itself on physiology, it has no real justification for the superior airs assumed by it. Its two pivots are Behaviourism and Psycho-analysis. Both of these exalt only some aspects of the totality of life, and those aspects are among the minor aspects of life. Life is not in its totality mere responses to external *stimuli*. Behaviourism binds in the shackles of determinism what is essentially free and creative and joyful, whatever be its present self-enslavement by ire and hate. Psycho-analysis burrows so much in the underground chambers of the unconscious that it blinks when it comes out into the daylight of the conscious and is unable to bear the dazzling but charming radiance of the Superconscious. It has overdone the theory of the *libido* and has exalted a minor segment of being to the dignity of the fulness of things. The moral life is the threshold of the spiritual life and demands a suppression of the elements of desirefulness in life. Freud has exalted

Desire—nay, the corpse of dead Desire—to occupy the throne of the Soul. The moral sense and the spiritual sense are the deepest things in us and cannot be explained or explained away on a mere physical basis or on the basis of the unconscious or the sub-conscious in us. The moral sense implies the negation of Desire. The spiritual sense implies a touch of the Infinite, a sense of mystery, a feeling of dependence, a grateful consciousness of benevolence, a feeling of awe coupled with comradeship and love. Religion is the attitude of the highest portion of our being, and cannot be derived from the lower aspects of our nature at all. It is in the highest heights of mystic truth and realisation through *Yoga* and *Bhakti* and *Jñāna* that we attain the highest peace and power and bliss.

S. SRIKANTHA SASTRI, Maharaja's College, Mysore.

16. Jaina Epistemology.

1. The problem of Knowledge in Jainism—*Jñāna* and its nature.
 2. Objections against *Syādvāda* by the Buddhists and *Āupanishadas* refuted.
 3. Dualism and Realism fundamental to Jainism.
 4. Some views of modern scholars based on a misunderstanding of Jaina tenets.
 5. Jaina Epistemology approaches Locke's theory of knowledge closely. Jainism is neither ethically bankrupt nor metaphysically barren.
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PRINCIPAL, SUBBIAH SHASTRI, Nyāyatirtha,
Sravanabelgola.

17. Jain Dharma and Jaina Darsanas.

18. Moksha and Mokshamarga (in Hindi).

PRINCIPAL, SUBBIAH SHASTRI,

Palace Vidwan, Nyayatirtha, Sravanabelgola.

18. विषय—मोक्ष और मोक्षमार्ग (सारांश).



१. इस भारतवर्षमें श्रीवृषभादि तीर्थङ्कर श्रीरामभीमादि महापुरुष मुक्त हुवे हैं ॥

२. भगवान् वृषभदेव कैलासपर, भगवान् नेमीश्वर गिरनारपर, भगवान् श्रीरामदेव तुंगीगिरिपर, मुक्त हुवे हैं यह बात परम्परासे प्रसिद्ध उन्हतीर्थस्थानोंसे और क्रिस्तशकपूर्वके कुन्दकुन्दाचार्यके वचनों से प्रभास-पुराणसे और वेदइतिहासोंसे सिद्ध होतीहै ॥

३. सिंघर्म इण्डसकी घाटीमें निकलेहुवे उन्ह मुहरोसे, जिनमें जिन और जिनेश्वर लिखाहै तथा जिनमें वृषभलाञ्छनसहित वृषभदेवका कायोत्सर्ग मूर्ति विराजमान हैं और जो पांचहजारवर्षके पहलके हैं भगवान् वृषभदेवका सिद्ध या मुक्त होना सिद्ध होताहै ॥

४. श्रवणबेलगोलके जितं भगवता श्रीमद्धर्मतीर्थ विधायिना इत्यादि शिलाशासनसे भगवान् वर्धमान स्वामिने निर्वाणपायाहै, सर्वज्ञ होकर सिद्धि-सौख्यामृतको पाया है यह बात सिद्धहोतीहै ॥

५. पुरुषका पूर्णपुरुषार्थ मोक्षप्राप्तिकरनेपरही होता है पुरौ शेवे इति पुरुषः उत्तमचैतन्यगुणमें स्वामी होकर जो प्रवृत्ति करता है वही पूर्ण पुरुषहै पुरुषार्थ चारहैं धर्म अर्थ काम और मोक्ष मोक्षपुरुषार्थही सर्वश्रेष्ठ पुरुषार्थ है ॥

६. मोक्ष सम्यग्दर्शन सम्यग्ज्ञान और सम्यक्चारित्रसे जिसको भक्तिज्ञान और वैराग्यभी कहते है मोक्षहोता है मोक्षमें अनंतज्ञान अनंतद-

र्शन अनंतसुख और अव्यावाधत्त्व अगुरुलघुत्व सूक्ष्मत्व और अवगाहनत्व ऐसे आठगुण आत्मामें रहते हैं । मोक्षमें सुखही सुखरहता है ॥

७. मोक्ष दीपनिर्वाणके समान अभावरूप नहीं हैं आत्माके ज्ञानादि विशेष गुणोंका नाशभी नहीं होताहै जीव अलगहै जड़ अलगहै इसप्रकार भेद ज्ञानसे और शुक्लध्यानसे यह मरने जीनेवाला आत्मा कर्मको नाशकर पापाण जैसा सोनाहोजाताहै पानी जैसा मोतीबन-जाताहै वैसा परमात्मा बनजाताहै ॥

८. मैं सुखी हूं ऐसा स्वसंवेदन प्रत्यक्षसे, जातिस्मरणसे, चैतन्य-लक्षणसे औरभी मर्त्योंमें नाना भेदहोनेसे जीवपदार्थ सिद्धहै ॥

९. आत्मा हीनस्थान जो शरीर उसे ग्रहणकरता है इससे परतन्त्र हैं आत्मा परतन्त्र होनेसे कर्मसे बद्ध है कर्मबन्धके कारणोंके अभावसे जीवको मोक्ष होताहै ॥

१०. सर्वज्ञसिद्धि अनुमानसे होता है अतः सब सत्पुरुष आत्मिक केवल ज्ञानसाम्राज्यपानेके लिये सम्यग्दर्शन सम्यग्ज्ञान और सम्यक्चारित्रकी आराधना करें । नित्य निरंजन द्दशु बुद्ध ज्ञानानन्दमय मोक्षसुखको पावें । भगवान् जगमें शान्तिकरें ॥

ॐ शान्तिः शान्तिः शान्तिः.

H. SUNDARARAJACHAR, ESQ., Vedanta Lecturer,
Mysore.

19. Of the three systems of Vedanta Why Dvaita is preferable.

Dvaita is preferred to other schools on the following grounds:

(1) Bheda should not be preached by an Abhedajñani.

(2) Madhvachar is praised in the Vedas.

(3) Even according to the other schools, the followers of Dvaita need not undergo any sufferings.

(4) Major part of the Vedas stands by Dvaita.

(5) The real existence of the Vedas as the proof of the above points.

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College, Mysore.

20. Hinduism.

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21. The Advaitavidyamukura.

The paper deals with a fragmentary (Ms. No. 3353, Oriental Library, Mysore) purporting to be the work of Ranga Rāja, the father of Appayya Dikṣita. An analysis of the Manuscript is given in broad outline and close affinities to the *Advaita-siddhi* are indicated. It is suggested that the *Mukura* came before the *Siddhi* and that both must have had a common source of inspiration, if the latter did not draw on the former. A more definite conclusion seems impossible since what is available of the *Mukura* is so small.

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Allahabad University.

22. A few stray thoughts on the Tattvakaumudi of Vacaspati Misra.

Vācaspati thinks that *vyakta* earth, etc., is directly perceived and as even an ordinary ploughman easily apprehends it directly, there is no need of its treatment in this treatise. *Mahat*, etc. appear to have been recognised as supersensuous *vyaktas*, like *Pradhāna* and *Puruṣa*. This assumption justifies his interpretation of Kārikā 6 where he talks of only two types of objects of cognition, namely, supersensuous and pro-supersensuous, which can be known through inference and Agama respectively. It is perhaps, therefore, that he requires the object and sense-organ contact as an essential factor for *Pratyakṣa*. The *buddhi-vṛtti* appears to hold only a secondary importance, in spite of the fact that Kārikā 35 says that the sense-organs are merely the gates for the *buddhi-vṛtti*.

As against this, we find that all the *vyaktas* are given equal importance and have been equally treated as objects of direct perception. *Pradhāna* and *Puruṣas* alone are supersensuous. The probable correct interpretation of Kārikā 6, as suggested in the paper, shows that it equally deals with all the three *pramāṇas* accepted in the system. Had *Mahat* etc. been really supersensuous, their existence should have been proved in the treatise as in the case of *Pradhāna* and *Puruṣa*. But it is not so. That all three *pramāṇas* have been given equal importance shows that their objects also have been equally dealt with here, and none of the objects is so gross as to be recognised by a layman. Vācaspati appears not to make much difference between the Sāṅkhya stand-point and that of the Nyāya-Vaiśeṣika. In fact, the Sāṅkhya *tattvas* are subtler than those of the other system; so with a view to get my difficulties removed, I place this before the learned assembly.

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Philosophy, Mysore University.

***23. The Right and the Good as Ethical Categories in Indian
Philosophy.**

Object of Paper.—To draw attention to the philosophical importance of the controversy between the Prabhākara Mīmāṃsā and Vedānta regarding the primacy of the practical imperative and to suggest a parallel to the issue in European philosophy between some forms of Intuitionism and Idealism, particularly between Ross and Prichard on the one hand and Moore and Paton on the other.

ASPECTS OF THE DISCUSSION.

1. *Psychology.*—The Mīmāṃsaka develops a thorough Instrumentalist psychology of the apprehension of meaning (in reference to the child's acquisition of language) in support of his thesis that the essential nature of the moral category is practical in character. Intrinsic value belongs to action, for no other motivation is possible. The idea of action is shown to be essentially involved in all apprehension of meaning, directly or indirectly, and to be the invariable antecedent of all voluntary action.

2. *Ethical Category.*—The ultimate ethical category is declared to be the Right by the Mīmāṃsaka. The idea of Right is original and underived for him. He maintains this by an analysis of the constituents of ethical action and by a demonstration that the invariable antecedent of all action is constituted by an idea of action to be done by one's self and that the consciousness of serviceability to good is secondary and extrinsic. The details of demonstration are very different from those met with in European philosophy and constitute a contribution to the discussion. The Vedantin's reply is analogous to the position of Idealism.

3. *Metaphysical.*—The ultimate metaphysical issue turns on the status of Activity. The Mīmāṃsaka upholds a Practical Absolute, Niyoga. The Vedantin upholds a Speculative Absolute, Brahman. The issue is parallel to the divergent emphasis on the Hebrew note (*viz.*, ultimacy of the moral point of view) and on the Greek note of Rational Intuition.

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Philosophy, Mysore University.

24. The Christian Sacraments, Hindu Samskaras and the Rationale of Ritualism.

There is a family likeness in the rituals of religions from the primitive to the civilized. The ritual unity of Christianity and Hinduism in respect of certain sacraments may be cited as an illustration. The Christian sacraments and Hindu Samskārās are symbolical of the identity of religious motives. Ritualism in religion is an ineradicable factor, although attempts have been made from time to time to rescue religion from being smothered by rituals. Christianity as originally conceived by Jesus was a protest against the excessive ritualism of the Hebrews. Buddhism as originally intended by the Buddha was a vigorous protest, against the ritualistic excesses of the Vedic religion of sacrifices. Within Hinduism itself such protests, there have been. The Bhagavad-gita teaches the gospel of a religion free from elaborate ritualism. The 'Sarva-dharmān parityajya' verse of the Gita marks the culmination of the reaction against ritualism. But yet it must be acknowledged that rituals cannot be altogether eliminated. All attempts to eliminate ritualism altogether from institutional religion are doomed to be Sisyphean. The letter of ritualism killeth; but as long as the form is animated by the spirit of religion, so long will rituals survive. The moment rituals cease to represent the ideas and ideals of which they form the outward expression they become an empty shell to be only cast out. The modern man's interpretation of sacraments is rationalistic and is not based on the literal acceptance of dogma. The significance of sacraments becomes evident by a careful study of the original scriptures themselves.

25. The Evolution of the Monotheistic Conception in the Bhagavad-gita.

The religious problem for the modern mind is how God can be conceived, seeing that a concept of God is a necessity of thought. A similar problem confronted thinkers in ancient India. The polytheistic and the animistic

tendencies in the religious beliefs of the people needed to be interpreted anew, elevated, refined and synthesized with some of the highest philosophical notions that resulted from metaphysical speculation. A monotheism had to be slowly evolved out of a bewildering complexity of a ballet of gods and goddesses. It took thousands of years to accomplish this. The gleams of a happy synthesis between the monotheistic and monistic tendencies on the one hand and an orgy of polytheistic ritualism on the other shed a light on the progress of Indian thought as evidenced in the Rigveda, the Upanishads and the Gita. Reconciliation, synthesis or *samanvaya* has always been the unique characteristic of Hinduism. How the monotheistic conception evolved by several stages may be witnessed in the Gita in a few striking verses in the seventh, ninth and the seventeenth chapters. Out of this crucible of thought emerged a pure and serene monotheism which, on its philosophical side, led to a monism of 'I am one' and 'I am all'. The philosophy of the Gita thus wound its way through labyrinthine ways of searching for the unknown God and rose finally to the clear and serene vision of the unity of Godhead.

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26. The Son of Man: Miracles and Betrayal.

VI. PRAKRITS.

DR. P. L. VAIDYA, M. A., D.LITT. (*President*).

DR. G. P. MALALASEKHARA.

DR. A. N. NARASIMHAIAH, M.A., L.T., Ph.D.

H. R. RANGASWAMI IYENGAR, M.A. (*Secretary*).

D. L. NARASIMHACHAR, ESQ., M.A., Kannada
Pandit, Mysore.

1. The Jaina Ramayanas.

Synopsis:—

(1) Introductory: The Jaina Rāmāyaṇa an interesting study in the history of the Rāmāyaṇa.

(2) The attitude of the Jainas towards Vālmīki Rāmāyaṇa—mainly religious—A popular epic adapted for their own particular purpose.—The Rāmāyaṇa tradition.

(3) Consequent changes in characterisation and structure of the story—The Character of Rāvaṇa all important.—The evils attendant upon an uncelibate life—The Brahmacharyavrata of the Jainas.

(4) Differences between the Jaina Rāmāyaṇa and the Vālmīki Rāmāyaṇa. (1) In the story, (2) in characterisation, (3) in religious instruction.

(5) Two Schools of Jaina Rāmāyaṇa. (1) The School of Vimalaseni, author of the Paṃṇa chariṇī, the earliest extant version of the Jaina Rāmāyaṇa. (2) The School of Guṇabhadra as is known from the story of the Rāmāyaṇa given as an appendix to the story of the Tirthaṅkara, Munisuvrata—Distinguishing features of both these schools—(1) One follows the Vālmīki Rāmāyaṇa (2) The other seems to have been influenced by (1) Some parts of the Buddhist Rāmāyaṇa as is known to us from the Dasaratha Jātaka, (2) the Ādbhuta Rāmāyaṇa.

The Prakrit and Sanskrit versions of both of these schools. Kannada literature particularly rich in Jaina Rāmāyaṇas.

(6) Which of these is more popular and why.

(7) Artistic merits of both of these Schools.

(8) Conclusion.

H. R. RANGASWAMY IYENGAR, ESQ., M.A., Mysore.

2. Some Buddhist Theories of Logic in the Kavyalankāra of Bhāmaha.

(i) Chapter V and VI of Bhāmaha's Kāvya-lankāra contain allusions to certain Buddhist theories of Logic. An attempt is made to trace some of them to their original sources.

(ii) *Pramanas*, their nature and number (*ā*) Bhāmaha advocates the view of Dinnāga (cf Kāvya V 5 and PSV. 2), (*b*) The definitions of *Pratyakṣa* quoted are those of Vasubandhu and Dinnāga in their respective works, the *Vādaśāstra* and the *Pramāṇasamuccaya* (cf Kāvya V 6, and TSP 368-372, 394 and PSV 3 and also PSV 15 and my articles; *Vādaśāstra* in JBORS Vol. XII P587-91 and Vasubandhu and the *Vādaśāstra* IHQ Vol. V 81-86), (*c*) the definitions of *Anumāna*, are the definitions of *Svārthānumāna* by Dinnāga and Vasubandhu. II (cf PSV, 125 ff and Kāvya V. 11).

(iii) *Hetu* or reason has only three *lakṣanas* or characteristics, a theory established by Dinnāga.

(iv) *Dṛṣṭānta* or Example—Bhāmaha refers to two definitions (Kāvya V 26-27,) one of them is that of Dinnāga.

(v) *Doctrines of Apoha*—from Kamalaśīla it is clear that Bhāmaha is criticising the view of Dinnāga (Kāvya 17-19 and TSP—P291)

(vi) *Classification of words*:—It is to the view of Dinnāga that Bhāmaha refers in ch. VI. 21 (cf also TSP-P371 and 369 PSV on line 1,37.

(vii) Bhāmaha is therefore referring mostly to the theories of Vasubandhu and Dinnāga.

PROFESSOR SUNITI KUMAR CHATTERJI, Calcutta University, Calcutta.

3. Purana Legends and the Prakrit Tradition in New Indo-Aryan.

The Purāṇa stories (including those of the Epics) and a pre-Aryan substratum—Sanskrit versions of popular legends, their Prakrit and in many cases pre-Prakrit—final shape taken by these legends in the

Purāṇas—Prakrit equivalents of Sanskrit names of Purāṇa characters indicate their vogue among the people in Middle Indo-aryan (pre-vernacular times)—the continuance of this Prakrit tradition in the New Indo-Aryan languages—some Examples—the Kṛṣṇa legend in Bengal—conclusion.

PROFESSOR A. N. UPADHYE, Rajaram College, Kollapur.

4. Padmaprabha and his commentary on Niyamasāra.

Niyamāsāra is an important work of Kundakunda who flourished about the beginning of the Christian era and who is an authority on Jaina dogmatics. Padmaprabha Maladhārideva has written a Sanskrit commentary on the Prākṛit gāthās of *Niyamāsāra*.

From his commentary, we learn that Padmaprabha was a Digambara monk and a renowned poet. In the opening verses, he offers salutation to Siddhasena, Bhaṭṭākalāṅka and Vīranandī. From his references in the commentary, it can be said with all probability that Candrakīrti was his *pravṛjyā-dāyaka-guru*, Mādhāvasena his *vidyā-guru* and Vīranandī his *niryāpaka-guru*.

He has written his commentary for the benefit of the pious and for the purification of his spirit. His commentary is not a literal explanation, but merely propounds, often beyond usual limits, the contents and implications of Kundakunda's utterances. He quotes many verses from previous authors, and also composes verses himself. He has followed the model of Amṛtacandra's commentary on *Samayasāra*, from which he has drawn many quotations. He is more a poet than a commentator; and his mission as a commentator has been only an excuse for the expression of his poetic talents.

An analysis (which is given in a tabular form in the essay) of the various quotations, numbering up to 92, most of which he introduces with the names of works or authors, is an interesting study. He quotes from authors like Kundakunda, Samantabhadra, Pūjyapāda, Yogīndra, Guṇabhadra, Vidyānandī, Amṛtacandra, Somadeva, Mahāsena, Vādirāja and Padmanandī whose probable periods we know. Of the works quoted we find the mention of

Mārgaprakāśa and *Śrutabindu* (referred to in an inscription at Belgoḷa) which are not available today. *Tattvaṇuśāsana* quoted by him is not the same as that of Rāmasena.

In the light of the references to these authors and their works and in the light of Niṭṭūru, Tīrthahallī and Nidugallu inscriptions (*Epigraphia Carnatica* XII, VIII) the age of Padmaprabha can be settled. He can be said to have flourished in the last quarter of the 12th century and in the first quarter of the 13th century.

PANDIT VIDHUSHEKHARA BHATTACHARYA, Professor,
Calcutta University.

5. A Tibetan Anthology.

In the great collection of Tibetan works, which is known by the name of Tanjur (*Bstan-hgyur*) there is a book called *Ses-rab-Sdon-bu*, in Sanskrit, *Prajñādaṇḍa* or the 'Stem of Wisdom.' It is a translation from its original Sanskrit attributed to Klu. sgrub or Nāgārjuna. It is an anthology being a collection of one hundred and sixty-one verses on morals taken from different works though the names of the works and their authors are not mentioned therein.

In 1896 the great Tibetan scholar of India, Rai Sarat Chandra Das Bahadur edited the Tibetan text for the first time and it was published from the Bengal Secretariat Press. In his edition he did not divide the verses (from one another) but wrote them in running or continuous lines as in Sanskrit Mss. or Tibetan Xylographs. For the second time, it was edited and translated into English by Major W. L. Campbell of Indian Army in 1919 being published by the University of Calcutta. Major Campbell's edition is far from satisfactory, and evidently it is mainly due to his being not acquainted with Sanskrit.

The original Sanskrit is not yet found, and so the present paper aims at identifying some of its verses with their original forms.

VII. HISTORY.

DR. RADHAKUMUD MOOKERJI, M.A., Ph.D., F.R.S.
(President).

DR. HEMA CHANDRA RAY CHAUDHURI, M.A., Ph.D.

• DR. K. N. V. SHASTRY, M.A., Ph.D.

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1. Organization of the Central and Provincial Government of the Deccan under the Bahmanides.

1. Political background.

2. Principles and characteristics of the Bahmani
administration based on the data derived from the
Chalukyan administration of the Deccan and that of the
Pathan Kings of Delhi.

3. Contribution of Saifuddin Ghorî.

4. Central government as introduced by Allauddin
Hasan and revised and developed by Muhammad Shah I.

5. Provincial Governments: the heads and their
functions.

6. Changes made by Khwaja Mahmud Gawan in the
Provincial administration.

7. Effects of the Bahmani administration after the
fall of the kingdom on

(a) the five kingdoms of the Deccan.

(b) the Marathas.

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✓2. A Peep into some Ancient Feudatory Titles of Orissa.

Titles such as Mangarāja, Viravara, Mardarāja,
Jagadeva Bhramaravara, Harichandana, Sri-chandana, etc.,
are well-known in Orissa and many rulers of Indian States

and zamindars of Orissa are found to possess these titles. It is certain that these titles are of ancient origin and so it is very difficult to explain as to how these titles were bestowed on persons whose descendants have been using them since time immemorial by succession and, therefore, the proper significance of their use is beset with uncertainties. These titles are commonly found in the families who were once feudatories of the kings of Orissa. A study of the use and significance of these titles will, no doubt, throw much light on the feudal system of the ancient kingdom of Orissa.

Below is given a list of titles which are enjoyed now by many rulers of Indian States of Orissa as well as zamindars in the British Districts of Cuttack, Puri, and Ganjam which were once under the suzerainty of the kings of Orissa. It is very difficult to ascertain the date of grant of these hereditary titles.

A list of the rulers of Indian States in Eastern States Agency with their titles and another of the Zamindars in British Districts with their titles, are given.

DR. A. S. ALTEKAR, Benares Hindu University.

3. Ancient History of Benares.

For a long time, Benares was outside the pale of Aryan religion and culture as attested to by the evidence of Vedic and Smṛiti literature. It was the centre of Mahādeva worship, which was not recognised by the Aryans for a long time. Paurāṇic legends about Dakṣeśvara and Divodāsa undoubtedly narrate the conflict between the religion and cultures of the Aryans and non-Aryans. It may be pointed out that according to the *Vāyu Purāṇa*, Dakṣa excluded Mahādeva from his sacrifice because he was ignorant of the Vedas and was outside the scheme of *Varnāśramadharmā*. The Divodāsa story in its original form undoubtedly narrated the stubborn resistance to the advent of the new gods by the worshippers of Mahādeva. The inclusion of Mahādeva among the gods banished is due to the inability of later times to understand the original nature of the story. The high compliments paid to Divodāsa by Viṣṇu show that the non-Aryan religion and culture of Benares had many

points of beauty and superiority. Even after their conversion to the Vedic religion, the faith of Benares people in the new cult of fire sacrifice was only superficial. They felt greater interest in the philosophical speculations.

The political history of Benares as narrated in the Purāṇas would go back to about 2,000 B. C. ; but how far the accounts are reliable, one cannot say. The struggle between the Haihayas and Kāśīs in the pre-Mahābhārata period seems to have been a historical one. It was fought to the bitter end and resulted in the depopulation of Benares for a long time.

Benares was a flourishing and mighty kingdom during 800-600 B. C. In these days its chief rival was Kosala, which eventually succeeded in annexing it. During this period, Benares was a famous centre of muslin, scent and ivory industries. Distant provinces used to import Benares silks, scents and ivory products.

BHAVARAJ V. KRISHNA RAO, ESQ., B.A., B.L.,
Vakil, Rajahmundry.

4. The Initial Year of the Ganga Era.

The Ganga era commenced in the Śaka year 419 expired, and possibly with the *amānta* Chaitra Śukla 1; the Ganga era and Ganga-Kadamba era were identical; as the Ganga era was used by both the earlier and the later dynasties, the later Ganga dynasty was not a new family but was one that descended from the earlier dynasty, and consequently, the later Ganga dynasty was a junior branch of the earlier family; and the Ganga era was intended to commemorate the establishment of an independent Ganga kingdom in Kalinga by bringing together all the several provinces of Kalinga (*sakala-Kalinga*) under the sway of a single Royal house. The association of the Kadamba with the victorious Ganga era plainly denotes that the Eastern Gangas owed their sovereignty in Kalinga to the uninterrupted loyalty, devotion and support of the Kadamba vassal kings from the very earliest times.

The pedigrees of the First and the Second Eastern Ganga dynasties are given in the hope that they will be found useful in the study of the chronology of the Eastern

Gangas and the problem of the initial year of the Ganga era.

SAHITYACHARYA PANDIT BISHESHWARNATH REN, Jodhpur.

5. The early Rashtrakutas and the present Mysore State.

About 750 A. D., the Rāshtrakūṭas after overthrowing the Western Chālukyas established their kingdom in the Deccan. They then gradually subdued the Pallavas, Kādambas and Gangas and became lords of Kanchi, Banavāsi and Gangavādi. Thus a large part of the territory of the present Mysore State came under the direct or the indirect influence of the Rāshtrakūṭas. This Rāshtrakūṭa kingdom lasted for about 225 years.

Vijaya, the founder of the present Mysore dynasty, is said to have belonged to the Yādava clan and married the princess of Hadinādu most probably of the Hoysala family. As only two Yādava clans, one named Rāshtrakūṭa (though it belonged to the Sūryavansha) and the other Hoysala ruled in the provinces included in the present Mysore State, it is presumed that both Vijaya and his brother Kṛishṇa belonged to the Rāshtrakūṭa dynasty.

PANDIT N. CHENGALVARAYAN, Maharaja's College, Mysore.

6. Some Features of South Indian Polity with special reference to the Tamil Country.

1. Introduction :—

The principal sources of information for a study of the early history of the Tamil country are (1) Literary, (2) Archaeological and (3) Traditional.

2. The Sangam epoch. The art of polity as discussed in "*Kural*."

3. (1) Government.

(2) Constitution and administration.

(3) The appointment of accountants.

(4) Justice.

(5) A—Revenue.

(a) Taxation (in kind and cash).

(b) Profession and trade tax.

(c) Land assessment.

B—State Expenditure.

• 4. Army and Navy.

5. Public Works—Irrigation—Roads.

(a) Major works.

(b) Minor works.

6. The guilds—Self-governing industrial corporations.

Weights and measures, coins and ornaments.

7. Conclusion.

D. B. DISKALKAR, ESQ., Historical Museum, Satara.

7. Lord Auckland's Civil Undertakings.

G. S. DIKSHIT, ESQ., M.A., Lecturer, Raja's College,
Parlakimedi.

8. Ecclecticism of Krishnadeva Raya.

From his work, *Āmuktamlāyada*, his coins and inscriptions, it is evident that the personal religion of Krishnadeva Rāya was Vaishnavism. But though his personal religion was Vaishnavism, he was not partial to it alone. He also respected Śaivism. If he built temples for Vaishnava gods like Viṭhala, Rāma and Bālakrishna, he also built a maṇṭapa and gopura in front of the famous Virūpāksha temple at Hampi. He visited most of the important Vaishnava and Śaiva places of pilgrimage in his empire. In his gifts of lands and ornaments, he was equally charitable to the temples of both the gods. On his return from the Orissa campaign, he remitted taxes in favour of both the Vaishnava and Śaiva temples of Chōḷamaṇḍala.

Krishnadēva Rāya patronised the leaders of the various religious sects in his empire. Vyāsa Rāya, the founder of the Vyāsurāya Mutt, a Mādhyā, Vallabhāchārya, the founder of a school of Vaishnavism, Venkata Tātārya, a follower of Rāmānuja, the Smartha gurus of the Kāmakōti Pītha at Kānchi were, all alike respected by the emperor. Of all these Gurus, Vyāsa Rāya is known, from inscriptions and literary works, to have wielded the greatest influence on the emperor. Vallabhāchārya, according to his biographer, is stated to have participated in a religious discussion in Krishna's court. It is said that he vanquished his opponents and was honoured by Krishna. Venkata Tātārya seems to have been the most prominent Sri Vaishnava Guru in Krishna's time. The emperor seems to have singled him out for special favour. The same impartiality was shown by Krishnadēva Rāya in the settlement of disputes between the Śaivites and Vaishnavites.

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9. The Chronology of King Udayana.

Chandra Gupta Maurya ascended the throne in 321 B. C. All authorities agree that he reigned for 24 years. According to the Ceylonese Chronicles, Bindusāra reigned for 25 years. Therefore Aśoka's accession to the throne falls in 269 B. C. According to Vincent Smith, there was a gap of four years between his accession and coronation, which places his coronation in 265 B. C. According to the Mahāvaiṃsa and Dīpavaiṃsa, Aśoka's coronation took place 218 years after the Buddha's death. Add 265 to 218, you find 483 the year of the Buddha's death.

B.C. 483 being the most probable date of the Buddha's death, the preceding events of his life can be ascertained with the help of data provided in Pali canon. Pali texts inform us that he lived for 80 years; adopted the Great Renunciation at the age of 29; attained the Buddhahood at the age of 36, visited Kauśāmbī first in the sixth and then in the ninth year of his ministry. During his first visit to Kauśāmbī, he instructed Prince Bodhi, when the

latter, at the modest estimate, could never have been below 21, being the Viceroy of a newly conquered province, and Udayana not below 42, whose first born was Bodhikumara. The romantic marriage with Bodhikumara's mother Vāsuladattā took place while Udayana was reigning as king. Taking the Buddha to have died in 483 B.C. at the age of 80, Buddha's visits to Kausāmbī fall in 521 and 518 B. C., respectively. Taking Bodhikumara to be at least 21, and Udayana at least 42 in 521 B. C., Udayana's accession cannot be later than 544 B. C., if he was on the throne at least for one year. He was then born in 565 B. C., the same year as the Buddha, a fact which also finds corroboration in Buddhist Literature. Arrived at this point, the chronology of the important events of his life may be tentatively determined thus :—

Birth.....	563 B. C.
Accession.....	544 B. C.
Matrimonial alliance with Avantī.....	543 B. C.
Birth of Bodhikumara.....	542 B. C.

According to Peta-Vatthu commentary, Udayana survived the Buddha. If that is true Udayana was a very old man when he died, and must have reigned for over forty years. We may therefore, without much difficulty, provisionally accept Dr. Pradhana's suggestion of 490 B.C. as the year of Udayana's death though on different grounds, as discussed in the paper.

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10. Probable Revenue under Tipu.

The paper suggests that the revenue of the Mysore State as mentioned in the Partition Treaty of 1799 was grossly under-estimated, as it was based on Tipu's false accounts of 1792, and that the victors in the Third Mysore war were duped by Tipu with regard to the ceded territories.

These conclusions are based on an examination of Tipu's accounts submitted in 1792 which are shown to be unsatisfactory in that the outlying districts of the State which were expected to be ceded were over-valued and the

other districts which were expected to be retained by Tipu were under-valued. These statements are supported by the diary of the negotiations regarding the treaty of 1792, contemporary letters and reports from British, Hyderabad and Mahratta sources.

The paper is based very largely on unpublished Mss. found in the India Office and the British Museum.

11. Tipu's Financial Machinery.

This paper suggests in outline that the financial chaos under Tipu is traceable to his indifferent and inefficient officials selected by the Sultan indiscriminately and not to any defect in the financial regulations. The hierarchy of revenue officials and the changes introduced by Tipu—some for the better, others for the worse—are described. Maladministration is pointed out and its causes are outlined.

The paper is based on Tipu's letters and regulations and the observations of his contemporaries, published and unpublished, found in the British Museum and the India Office.

M. ILMUD DIN SALIK, ESQ, M.A., B.P., Professor of Persian, Islamia College, Lahore.

12. Jahan Ara Begum, the talented Daughter of Shah Jahan.

1. *Biography*.—Date of birth. Education. Early career. Death of her mother. Her influence over Shah Jahan's court and political circles. Jahan Ara burnt and surgeon Boughton's theory refuted. War of succession. Shah Jahan imprisoned. Jahan Ara's devotion to her father in imprisonment. Her relations with Aurangzeb. Her death.

2. *Character*.—(a) Affections for her brothers and devotion to her father. Her charity. European Traveller's unpleasant gossips refuted. Her saintly life. She was rightly called the Moghal Cordelia.

(b) Jahan Ara as a patron of learning and literature.

3. *Literary career.*—Taste for Persian literature. Her literary works. A critical review on Munis al Arwah. Historical value of Munis al Arwah. Sources of Munis. Contents of the book.

4. Jahan Ara's works of public utility and their architectural value.

(a) Mosques. (b) serais (Inns). (c) Gardens—a historical error concerning Choburji Garden of Lahore corrected.

5. Jahan Ara's position in the Moghal Harem.

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Lal-Bagh, Parel, Bombay.

13. Causes of Enmity between Bajirao the Peswa and Trimbakrao Dabhade, the Senapati of Gujarat.

The question of enmity between Bajirao and the Dabhades is a very unfortunate one in the Maratha History. Khanderao Dabhade who was the Senapati in Gujarat could not tolerate the interference of the Peshwa in the Gujarat affairs. After his death, his son Trimbakrao who was also a brave soldier continued hating Bajirao the Peshwa. Bajirao, on the other hand, tried to submit the Senapati to his wishes and so collected an army and with the consent of Shahu Raja marched towards Gujarat with a powerful army. Trimbakrao also called his friends Pilajirao Gaikwad, Kanthaji Bande and others to his help and prepared a huge army to oppose Bajirao. Bajirao came to Gujarat and met Abhaysingh Rathod, the then Viceroy of Gujarat. Abhaysingh gave him help against Trimbakrao who was his enemy. Between the armies of Bajirao and Trimbakrao, a fierce battle took place at Bhilapur, a village near Dabhoi, in April 1731. Trimbakrao put up a very brave show but in the end he was defeated and killed. Pilajirao and other chiefs fled away from the field and the Peshwa won the battle. On his way home, Bajirao was much harassed by the army of Pilajirao and Nizam-ul-Mulk, who had their troops scattered all over Gujarat. Obtaining a victory, Bajirao reached Satara in May 1731.

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14. Nawab Allahvardi's Character and Administration.

In this paper, I have tried to prepare an estimate of Nawab Allahvardi's character and administration from a study of different kinds of contemporary original sources such as—(A) Works in Persian like (1) *Scir-ul-mutakherim* of the Bihar Historian Gulam Husain, (2) *waqai Fath Bangala* by Md Wafa, (3) *Ahwahwali Alliwirdikhan*, that is, work of Yusuf Ali, (4) *Tarikhi-i-Bangala* by Salimulla, and two works of comparatively later date, (5) *Ryaz-rus-salatin* by Gulam Hussain Salami and (6) *Khulasat-ut-Tawarikh* by Kalyan Singh. Some valuable facts have been collected from certain published and unpublished English and French records.

The history of Allahvardi's regime is important and instructive. Its study from original sources is necessary for a clear understanding of the genesis and the significance of the political revolutions in mid-eighteenth century Bengal. It further shows the utter hollowness of the Imperial authority at Delhi and the resultant tendency of Indian and non-Indian adventurers to try their fortunes in its abandoned provinces.

N. KANAKARAJAN, ESQ., Vidwan, Tamil Pandit,
H. H. The Maharaja's College, Pudukottah.

15. South Indian History and Sangam Literature.

A compact volume on South Indian History is a real want. The historians of the present day have to make a deeper study of the Sangam literature to accomplish this task. The Sangam literature is a mine of information. It depicts the life of the Tamils who lived in our land in long past centuries. Tamil-Akam was the first home of the Tamils. At one time they spread throughout the length and breadth of India. They believed in one God before the advent of the Aryans. The pantheism of the Aryans must have been imported into South India even before Tholkappianar. Aryan admixture with the Tamils was perfected in the second century A.D. The castes of South India as depicted in the Sangam works have

nothing in common with the Aryan castes. Most of the inhabitants of South India at present are non-Aryans. The Chera, the Chola and the Pāṇḍya kings of South India were all descended from the early Tamils. They were not Kshatriyas of the North Indian type. The kings had no divine right. The people lived in harmony and led a simple life. Religious bigotry, persecution for one's beliefs and communal jealousies were things unheard of in those days.

KANTA PRASAD JAIN, ESQ., M.R.A.S., Aliganj (Etah)-U. P.

16. Asoka and Jainism.

N. KASTURI, ESQ., M.A., B.L., Maharaja's College, Mysore.

17. The Last Rajas of Coorg.

The last Rajas of Coorg were Lingaraja (1809-1820) and Viraraja (1820-1834). These have been stigmatised as monsters of cruelty and oppression, from whom the inhabitants were saved by the annexation of the country. An examination of the large mass of orders and letters, issued in the ordinary course of administration from the Palace Office at Mercara, the Capital of the Rajas and now preserved in the Coorg Record Office, reveals that the country was well-governed on the principles of efficiency, toleration and paternalism. It also solves the riddle, first mentioned by Mill, why Coorg resisted British arms so tenaciously and why they desired the continuance in their midst of the Royal family. Too much has been made so far of the execution of traitors and intriguers, and the alien origin and religion of the Coorg Royal family.

DR. M. H. KRISHNA, M.A., D. Litt. (LONDON), Mysore.

18. The Rashtrakuta Empire of the Fifth and Sixth Centuries A.D.

After the fall of the Vākātaka Empire, North Dakhan fell under the rule of the Rāshtrakūtas who built their

own empire and ruled over it for at least seven generations. Prasanna founded the dynasty and Mānānka extended the empire. Dēvarāja ruled it with splendour and after him the empire was divided into three parts, under Jayarāja, Bhavisya and Avidhēya. They and their successors ruled the three kingdoms. The latter often came into conflict with the rising power of the Chālukyas until at last they were all conquered by Pulakesin II whose Aihole Inscription describes them as the three Mahārāshṭras. Dakhan History has definitely to recognise the existence of this early Rāshṭrakūṭa power which appears to have flourished for nearly a century and half.

19. Sivaji and the Mysore Raj.

Śivāji was brought into direct conflict with the Mysore Rāj during his Carnatic campaign of 1676-77. His many biographies are generally silent on the question, but important Kannada works written by contemporary authors at Srirangapatam and the Mysore inscriptions of the period state that Śivāji invaded Karnāṭaka territory and that the Mysore army defeated the Mahratta forces in a pitched cavalry battle and captured and executed two of Śivāji's generals. There are good reasons to believe that the Mysore version is true and that Śivāji's forces suffered a defeat at the hands of the Mysore forces. Consequent on this success, Chikkadevarāja, King of Mysore, is said to have taken the title of "Apratimavīra."

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*20. Political Ideals of Sukra.

(With reference to the place of King in Ancient Indian Polity.)

Introduction.—

- (1) Śukra of the Mahābhārata and Śukra-Nītisāra.
- (2) Beginnings of Sovereignty and of Monarchy.
- (3) Genesis of Daṇḍa and Daṇḍa Nīti-Śāstra.
- (4) The rôle of Nīti-Śāra in Ancient Indian social system.

King: Nature and characteristic features.—

- (1) Reasons for the origin of—
- (2) The different forms assumed by—
- (3) General attributes of—
- (4) Essential constituents of a kingdom.

King: Education and conduct.—

- (1) The virtues and qualities to be possessed by—
- (2) The faults or passions to be avoided by—
- (3) The daily routine of—

King: Duties.—

- (1) Reasons for acting righteously.
- (2) Duty to himself, his wife and children.
- (3) Duty to his subjects.
 - (a) Duty of protection.
 - (b) Do promulgating good laws.
 - (c) Do appointing able ministers, etc.
 - (d) Do maintaining wise financial policy.
 - (e) Do administering justice with reference to the nature of punishment, judicial procedure, etc.
 - (f) Duty of making his people obey him.

Conclusion.—

T. V. MAHALINGAM, ESQ., M.A., Madras.

21. Vaishnavism in Mediaeval South India.

The Śaiva saints, Appar and Sambandar, and the Vaishṇava Ālvārs, fought the Buddhist and Jain nihilism in the South. They propounded Bhaktimārga. Then came Rāmanuja who combined philosophical reason with devotion in Sāguṇya Īśvara. Madhwa preached Īśvara's personality and the plurality of souls. During the Vijayanagar period, the Srivaishnavas became divided into conservatives (*Vaḍagalais*) and liberals (*Tengalais*) over the question of the doctrine of Grace, the position of Lakshmī and the place of vernacular prabandams. But they spread their influence everywhere in court and camp and attained a dominating position therein.

DR. R. C. MAJUMDAR, M.A., Ph.D., Professor, Dacca University.

22. The Coronation Oath in Ancient India.

In his book on 'Hindu Polity' Mr. K. P. Jayaswal has drawn attention of the learned world to the coronation oath and its great constitutional significance in ancient Indian Polity. He regards the oath as a solemn pledge which was given by the king to the people at the time of election and formed the basis of the constitutional relations between the ruler and the ruled.

The prevalence of such practice is not, however, borne out in any way by the evidences cited by Mr. Jayaswal.

These evidences are:—

(1) The coronation oath referred to in the Aitareya Brāhmaṇa and the Mahābhārata.

(2) Historical instances, e.g., Rudrādāman is called '*Satya-pratijñā*', and the Mauryan king Brhadratha is called *pratijñā-durbala*.

As regards the first, the oaths or promises are made by the king, not to the people; but in one case to the sacrificial priest and in the other cases to the Brāhmaṇa sages. In both cases, the passages merely indicate an attempt on the part of the Brahmanical authors to prove the supremacy of the spiritual over the temporal power, and there is no question of a coronation oath implying any constitutional guarantee of any kind to the people.

As regards the second, the passage in the Junāgaḍh inscription of Rudrādāman, on which Mr. Jayaswal relies merely, refers to "a vow of the king to abstain from slaying men, except in battles" and cannot, by the remotest stretch of imagination, be made to refer to a coronation oath.

As to Brhadratha, there is a doubt about the reading '*pratijñā-durbala*' as several editions of Harśacharita have '*prajñā-durbala*' in its place. But even assuming the reading to be correct, there is nothing in the content to justify the interpretation of Mr. Jayaswal and it can only be taken to signify 'weak, irresolute, etc.'

Thus there is no evidence to justify even a reasonable presumption that there was a constitutional guarantee in the shape of a coronation oath in ancient India.

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23. Local Government in Pre-Buddhist, India.

The paper is based solely on the Jātaka stories which reflect the conditions prevailing during the period just preceding the Buddha.

No doubt, the extensive states like Kāśi and Kōśala, Anga and Magadha and others mentioned so often in the stories, were divided into different administrative units. The *rajjugāhakas*, corresponding to the *rājukas* of Asoka, were provincial heads, connected with land survey, and revenue settlement. The *guttas* and the *purisas* of the stories might, possibly, claim some affinity with the similarly named officials under the Mauryan administrative system.

But the village (*gāma*) was clearly an administrative unit. Different kinds of villages are mentioned: *nigama-gāma*, *janapadagāma*, *dvāragāma* and *paccantagāma*. As regards internal administration, a village enjoyed a fair amount of autonomy. Its head, the *gāmabhojaka* exercised judicial as well as executive authority, could issue prohibitory orders, could fine and punish persons. But his powers were limited, all the same. Firstly, the king exercised his power of control and supervision over the villages. He heard appeals, and could punish the headman, if found guilty of any offence. Secondly, the villagers themselves, through their committee, exercised not a little influence. The heads of the families formed the committee. They carried on the village affairs (*gāma-kammam*) in sweet co-operation. The committee hall (*śālā*) was a prominent feature of the village. The *gāmabhojaka* could not be tyrant in his village, for in those days the village-folk were stronger than their headman. If he was congenial and co-operative, well and good; otherwise he had to suffer the consequences at the hands of the villagers.

PROFESSOR K. A. NILAKANTA SASTRI, M.A., University of Madras.

24. The Ceylon Expedition of Jatavarman Vira Pandya.

Jatāvarman Sundara Pāṇḍya (acc. 1251 A.D.), the most celebrated of the Pāṇḍyan monarchs of the thirteenth

century had Jaṭāvarman Vīra Pāṇḍya (acc. 1253 A.D.) for his co-ruler. The inscriptions of both these monarchs contain allusions to a conquest and subjugation of Ceylon. The records of Vīra Pāṇḍya are more detailed than those of the other rulers. They mention a Śāvaka king and his son, besides alluding to Kaḍāram. The Mahāvamsa (Cūlavamsa) mentions two invasions of Ceylon undertaken about the same time by Candrabhānu, a Jāvaka ruler. Kern, Ferrand, Krom and Coedès have discussed these references from the standpoint of Sumatran history, in particular of the causes of the downfall of Śrīvijaya. The evidence, literary and epigraphical, is re-examined from the side of South Indian History, and the relations between Ceylon and the states on the mainland elucidated. For the history of Śrīvijaya, the identity of Candrabhānu of the Jaiya inscription with the Jāvaka king mentioned in the Mahāvamsa and in Vīra Pāṇḍya's inscriptions is discussed, and the important conclusion is reached that 'we have no evidence that Candrabhānu of the Jaiya inscription had Kaḍāram under his control,' and that consequently, the inscriptions of Vīra Pāṇḍya shed no light on the circumstances or the chronology of the fall of the empire of Śrīvijaya. The important *prakāśti* of Vīra Pāṇḍya is also edited and annotated at the end of the paper.

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25. Private Life of the Peshwas.

The rule of the Peshwas was merely a resurgence of Hindu spirit, in one of the darkest moments of its history. Though busy with multifarious duties of State, the Chitpāvens kept up the Brahminical rites of Upanayana, Sankrānti, pilgrimages, and the festivals of the Hindus, on a grand scale. The ladies of the Peshwa's household exercised themselves with religious and literary activities. They spent their time in visiting all the important holy shrines of the Hindus, in spite of its attendant dangers, in that unsettled State. They were equally devoted to learning and owned considerable collection of books on Hindu religion and epics. Manuscript collection was one of the duties of every Maratha general, in the midst of busy warfare.

The princes of the household were educated with great care. They were given literary as well as full military training, to befit them for their future task.

Against their enemies the Peshwas employed super-human resources, such as chanting of Vedic hymns. Religious and magic rites were resorted to, to protect themselves from evil planets and spirits. Popular belief in the existence of mischievous spirits or goblins is also noticeable.

Their social legislation is also remarkable. Their suddhi movement or reconversion of the apostates, forbidding the sale of girls in marriage, prohibition of drink, all bespeak of their advanced outlook. Their government were singularly free from communal bias. All communities were entertained on the basis of their fitness.

Love of nature, well-planned gardens, animals and birds distinguished the private life of the Peshwas.

High idealism, great genius, rare organising abilities were found, in happy combination with them, in the hey-day of their prosperity.

26. Govind Pant Bundela and Panipat.

Govind Pant Bundela was appointed by Baji Rao the Great, as a revenue officer in Bundelkand, owing to his great courage and abilities. But nature had not endowed him with the higher quality of loyalty. Soon he fell into evil ways, and failed to send his annual revenue collections. Owing to the exigencies of the war with Ahmad Shah Abdali, he could not be replaced by another competent officer.

During the Panipat campaigns, Sadashiva Rao ordered the Pant, to keep watch over Najib Khan and Shuja Uddowla and prevent their union with Ahmad Shah Abdali. Also it was his duty to keep in readiness a large collection of boats for transporting the Maratha forces. But both these duties were neglected by him. So Sadashiva Rao found his movements hampered by lack of boats, as the rivers were then in high floods. He wrote repeated, express messages to Govind Pant to attend to his duties, whereas the latter was dallying with petty wars and sieges. Thus Sadashiva Rao could not attack his

enemies, before they could gain time and allies, owing to the gross dereliction of duty by Govind Pant.

The result was a splendid opportunity of victory for the Maratha was lost. The Muslim allies of Ahmad Shah were sending him free supplies of men and money, which it was in the power of the Bundela to intercept in time, thus ensuring victory for the Marathas. His neglect of duty, criminal indifference to the repeated orders of Sadasiva Rao brought about the ultimate defeat of the Marathas in the fateful field of Panipat.

V. RAMACHANDRA DIKSHITAR, ESQ., M.A., Lecturer,
University of Madras.

27. Early History of Jainism in South India.

On the strength of the evidence of some inscriptions at Sravana Belgola and some local legends, Lewis Rice stated that Bhadrabāhu the last of the Śrutakēvalins migrated to South India and founded a Jain settlement at Sravana Belgola. When he died there, Candragupta Maurya tended him. Dr. Fleet rightly and justly questioned this theory and came to the conclusion that neither Bhadrabāhu I nor Candragupta Maurya was involved in this connection. The Prabhācandra of the inscriptions was a Jain ācārya and has been identified with Guptigupta who, according to the Paṭṭavali of the śravastigaccha, became pontiff after Bhadrabahu II and in B. C. 31. According to the inscription there was a migration not from Maghada but from Ujjain. Even this was not led by Bhadrabahu. It was on his orders that a migration was effected to the south, and as he became pontiff in B. C. 53 this must have taken place in the first century before Christ. The chief Jain gurus mentioned in the inscriptions are Kuṇḍakunda, Samantabhadra, Umāsvāti. The identification of Kuṇḍakunda with the author of the Kuraḷ has no corroborative evidence.

South Indian epigraphy does not throw much light on the early history of the Jain sect, not even the oldest śaṅgam classics like the Tolkāppiyam, the Puṛaṇānūru, the Ahaṇāhanura, Paṭṭupāṭṭu and others. Even the Kuraḷ which is taken by a few scholars as written by a Jain author has no special claim to be classed a Jain work.

The doctrines and teachings are common to all Hindu sects, and cannot be singled out as particularly Jain in character.

In the twin epics the *Śilappadikāram* and the *Maṇimēkalai*, there is much material to reconstruct the Jain history and doctrine in the second century after Christ. We see Jain establishments outside the capital cities. There were small monks and nuns also. This shows that members of the two sects of the Jains Digambara and Śvētāmbara were there. Though there is no evidence of many lay followers, still there were some who went by the name of śāvaka nōṇbikal. The hero of the *Śilappadikāram*, Kōvalan, was a śāvaka nōṇbikal. They worshipped the cāraṇar and acted on their advice for they looked upon their teachings as sacred.

They worshipped Aruṇa who was also named Nigganthan. Their temples were erected where two or more roads met. There is a reference to a temple at a place where five roads met. Their *dharma* was simple. They abstained from meat and flesh. They were addicted to speaking only the truth. They cultivated practice of self-restraint and self-control. They aimed at nirvāṇa or liberation from all future rebirths.

Their sacred books were known as Paramāgamas. Indra's grammar was one of their sacred books. Their mythology spoke of one hundred Indras. Their doctrine which is described in the *Maṇimekalai* is of a six-fold character. These were dharmāstikāya or the principle of movement, adharmāstikāya or the principle of stationariness, kāla or time, ākāśa or space, jīva or life and pramāṇu or the irreducible atom. The combination of jīva with Paramāṇu results in good or evil.

V. S. RAMACHANDRANURTY, ESQ., B.A. (HONS.),
Research Scholar, Andhra University, Waltair.

28. The Relations between the Kakatiyas and the Yadavas.

The Kākatiyas and the Yādavas were two important dynasties of South India who developed independent polity and encouraged fine arts and literature. They were always fighting with each other. The sources are (1) Hemadri's

Ṽrathakānda, (2) Vidyanātha's Pratāparudriyam, (3) Prātāpacharitra and (4) Inscriptions.

Sir R. G. Bhandarkar's identification of Tillingadhipathi mentioned by Hemadri with Trikalingadhipathi mentioned in Paithan grant is not tenable. His suggestion that Ganapati was imprisoned by Rudra (his uncle) is a correct appraising of available facts. Mr. M. Rama Rao's theory that Ganapati was in Yādava prison for ten years and that he was imprisoned there by Jaitugi is not correct and not tenable. There was a civil war in the Kākatiya kingdom towards the end of reign of Rudra between Mahadeva and Rudra when Yādava Jaitugi invaded the Kakatiya dominions and occupied the territory and released Ganapati from prison and wanted to make him as his deputy on the Telugu throne. But the valiant Telugu generals headed by Recherla Rudra defeated the Yādava forces and established Ganapati on the throne. Rudra and Mahadeva died in battle. The rest of the battles were indecisive wars, which only strained the relations between the two kingdoms. Their relations are reviewed in this essay.

M. RAMA RAO, ESQ., M.A., B.ED., Lecturer in History,
Hindu College, Guntur.

29. Origin of the Gadwal Samsthan.

Gadwal, the leading Samsthan of H. E. H. the Nizam's Dominion, has an interesting antiquity. It has been supposed on the basis of some of the local records of the Mackenzie Collection, that this Samsthan came into being in the reign of Praudhadevaraya the King of Vijayanagara. It is also held that it had its origin in a grant of land to a certain Polavi Reddy by that king at the instance of one of his generals Gona Immadi Kata Reddi. Sources of mediæval Andhra history show that this general never flourished in the reign of Praudhadevaraya. Telugu literature and inscriptions discovered in the Nizam's Dominion the Raichur and Mahaboobnagar districts connect this Immadi Kata Reddi with latter members of the Kakatiya dynasty of Warangal. An ancient Telugu sannad preserved in the Gadwal Samsthan bears this out and an inscription of the time of Kākatiya Pratāparudra Deva has been actually discovered at Iza, a village of the

Samsthan. On these grounds it is evident that the nucleus of the Samsthan was formed in the Kakatiya period towards the close of the 13th century.

M. H. RAMA SHARMA, ESQ., Bangalore.

30. Krishna Deva Raya as "Yavana-Rajya-Sthapanacharya.

Quite naturally, the Shâhi historians have suppressed, among many, one of the most brilliant achievements of Krishna Dêva Raya, the greatest King of Vijayanagara. Scattered and fragmentary records from indigenous and neutral sources, however, are of much help in substantiating his claims to the unprecedented title of "Yavana-Râjya—Sthâpanâchârya." "Keladi Nripa Vijaya" tells us that, under his orders his vassal, Sadâsiva Nâyaka, defeated Nizâm Shâh Bhairi, Dastûr Khân and others at a place called Jambukhandi. After this, he is said to have captured Kalyâni and Kalburgi and brought Barîd as prisoner to his sovereign. "Râya Vâchakamu", "Krishna Râya Vijayamu" and some other literary works support the above accounts more or less. As "Keladi Nripa Vijaya" places this campaign immediately after Sadâsiva Nâyaka's coming to power, its date is after the middle of 1513. As the earliest inscription giving the title of "Yavana-Râjya-Sthâpanâchârya" to the Râya is dated 1514, the event it stands for should have happened in that year or a little earlier. As the "Burhân-i-Mâsir" seems to notice the Hindu reaction beginning in 1514, it sets a seal on this date only. No better opportunity for leading an expedition in the Deccan could have been seized by Krishna than the period of Mahamood Shâh Bahamani's troubles rising out of the selfish ambitions of Barîd and the Âdil Shâh. The policy of the State as well as the chivalrous spirit of its head were probably at the back of this first attempt to prop up the tottering Bahamani Empire.

DR. H. C. RAYCHOUDHURI, M.A., Ph.D, Calcutta University.

31. Pala Expansion in the far south of India.

Some of the early Pâla kings of Bengal claim to have carried their arms to the far South of India beyond

the Kṛishṇā and the Tuṅgabhadṛā. These claims are usually regarded as poetic exaggerations without any historical value. In this paper an attempt has been made to show that there may have been an element of truth in the poetic eulogies as certain South Indian records clearly testify to the part played by Eastern kings and the people of Magadha in the far South in the eighth and ninth centuries A. D.

DR. B. A. SALETORÉ, M.A., PH.D. (Lond.), D. Phil.,
Professor of History and Economics, Sir Parasurambhau College, Poona.

32. The Karnataka Conquest of Cakrakoṭṭa.

1. Introductory remarks: Sources of information; Importance of the Subject.

2. Variants of the name Cakrakoṭṭa.

3. Political History of Cakrakoṭṭa in brief:

(a) The origin of the rulers; Of the Nāgavaṃśiya stock.

(b) *Birudus* of the rulers.

(c) An account of the rulers of Cakrakoṭṭa.

(d) Chronological periods: A. D. 1023 till 1111—then a blank—A. D. 1218 till A. D. 1324.

4. Non-Karnāṭaka conquest of Cakrakoṭṭa: The Tamil rulers and the conquest of Cakrakoṭṭa: Rājendra Cola's conquests—Kulottuṅga Cola's conquest—Vīra Rājendra's victory (?)

5. The Karnāṭaka conquest of Cakrakoṭṭa:

(a) Stage 1. The Western Cālukya conquest under Vikramāditya VI.

(b) Stage 2. The Hoysalā conquest under Viṣṇu-wardhana Deva;

(i) Causes of the Hoysalā conquest:—Cultural—Political—Religious.

(ii) The date of the conquest—an examination of the epigraphs relating to it—conclusion—the Cakrakoṭṭa ruler who was subdued—the identification of Māṇikya Devī of Cakrakoṭṭa fame.

C. SESHADRI, ESQ., III YEAR (HONS.), Maharaja's College,
Mysore.

33. Krishna III.

The reign of Krishna III inaugurated a new epoch in the history of the Rāshtrakūtas. Notwithstanding the sustained labours of several scholars, there are controversial topics in this reign which need a re-study and a new presentation.

Krishna III was the son of Amoghavarsha III. According to Dr. Altekar, the latest known date of Govinda IV, the predecessor of Amoghavarsha, is 934 A. D. But the death of Govinda must have really taken place between April 936 A. D. and 7th September 937 A. D. In the fight against Govinda IV, Amoghavarsha is said to have been assisted by the Kalachuryas of Chedi. But the evidence adduced by Dr. Altekar from Rājasekhara's Viddhaśśālabhañjika is extremely conjectural. The point of view supporting the theory that Krishna conquered the Chedis while he was yet a crown prince and that his accession was peaceful is founded on insecure evidence. Dr. Altekar identifies Dantiga and Vappuga, who are mentioned in the Deoli plates, with the Nolamba feudatories of Rachamalla. But this really refers to the northern conquests of Krishna against Malva and Gujarat. Mr. Subramanya Iyer's surmise that Tondai-mandalam was occupied by Krishna before the battle of Takkolam is far from correct. The earlier assumption that the battle was fought in the year 949 A. D. is to be rejected. The statement that Krishna led no second expedition against the Chedis cannot be maintained.

Dr. Altekar says that the death of Krishna took place before-968 A. D. But it can be definitely said that Krishna died in February 966 A. D.

Krishna III was a great figure in the history of the Deccan. He was a conqueror of a very high order who extended the bounds of his kingdom considerably in all directions, so that it was next to Asoka's in extent. He was also a great patron to arts and letters, and after Chandragupta Vikramaditya his name stands out prominent.

PROFESSOR H. K. SHERWANI, M.A. (Oxon.) F.R.H.S.,
HON. M.I.H.FR., Osmania University, Hyderabad.

34. Deccan Diplomacy and diplomatic Usages in the middle of the XV century.

The unpublished *Raidhu'l-Insha* and the *Burhanu'l-Maathir* contain letters written on behalf of the Bahmini Queen Makhdumai-Jahan, Sultan Nizam Shah and Mahmud Gawan, reveal the then state of inter-state diplomatic relations. They rightly differentiated between friend and foe and had long diplomatic exchanges of letters and envoys. They throb with the pulse of the writers and are authentic pen pictures of the great personages of the period. Owing to lack of easy transport, special envoys were sent in those days, instead of permanent ambassadors. Those envoys served also the purpose of spies, writing home, on matters of military strategy and political seasaws. The letters confirm the confidence the Queen had in Mahmud Gawan and his statesmanship. They also establish the close intimacy that existed between Turkey and the Bahmani Sultan.

Rajakāryaprasakta Rao Bahadur M. SHAMA RAO, M.A.,
Retired Inspector-General of Education in Mysore,
Bangalore.

35. The Duke of Wellington in Mysore.

Colonel Arthur Wellesley who subsequently became the Duke of Wellington arrived in India in 1796 and was with the British Army which invaded Mysore in 1799. He attributed the defeat of Tippu at the battle of Malavalli to the latter's bad generalship. In his first attempt to capture the Sultanpet tope near Seringapatam, Wellesley failed, but subsequently he succeeded in capturing it. On the Fort being captured on the 4th May, Wellesley was appointed Civil and Military Governor. He soon suppressed all plunder and ravages and re-established peace and order.

He next removed Tippu's family to Vellore with great tact and courtesy.

A free-booter named Dhondoji Wagh was pursued to the Nizam's Dominions and in a battle which ensued,

was killed. Wellesley took his son, a boy of four years, under his protection.

He commanded the army in the second Mahratta War and gained the famous battles of Assaye and Argaum.

On the eve of his return to England the citizens of Seringapatam presented him with an address expressing gratitude for his services. Wellesley's farewell letter to Purniah appreciated the latter's services and commended to his favour some men who had served him. He also presented his picture to Purniah. A house at Mysore where Wellesley resided now bears the name of Wellington Lodge.

S. SRIKANTA SASTRI, ESQ., M.A., Maharaja's College, Mysore.

36. The Age of Sankara.

(1) The age of Śankara is more glorious than the period of the so-called Gupta Renaissance.

(2) The date of Śankara is limited by that of Dharma Kīrti (620 A.D.) and Bhavabhūti (720 A.D.).

(3) The seventh century witnessed the rise of brilliant intellects—Dharmakīrti, Bhāvavivēka, Akalaṃka, Vidyānanda, Pātrakēsari, Māṇikyanandin, Prabhāchandra Śāntirakṣita, Śankara, Surēśvara, Vimuktāchārya, Bhāskara Prabhākara, Śālikanātha, Umbēka, Maṇḍana, Bāṇa, Mayūra, Daṇḍin, Māgha, Bhartṛhari, Jayāditya, Sumati, Aviddhakarṇa, Padmanandin, etc.

(4) The Chronological position and identity of these writers have been described at the end.

S. SRIKANTA SASTRI, ESQ., M.A., Maharaja's College, Mysore.

37. Advaitacharyas of 12th and 13th Centuries.

(1) Prakāśātman or Svayamprakāśānubhava, (the author of Vivaraṇa), is the same as Svayamprabha and Svayamprakāśa mentioned by Amalānanda and Akhaṇḍānanda,

(2) Sukhaprakāśa, the vidyāguru of Amalānanda, is the same as Sukhaprakāśa, the disciple of Chitsukha-yati I.

(3) Gandāchārya Jñānottama was the guru of Chitsukha I as well as Vignānātman.

(4) Ānandātman, the guru's guru of Amalānanda, is the same as Ānandātman the guru of Śankarānanda.

(5) Śankarānanda is one of the gurus of Vidyāraṇya.

(6) Sarvagna Viṣṇu, the son of Janārdana (or Śārangapāṇi-Ānandagiri?) is the same as Vidyātīrtha the mukhya guru of Vidyāraṇya.

(7) Anubhavānanda or Ānandānubhava is earlier than Amalānanda, but later than Ānandabōdha and Prakāśātman. Prakāśātman cannot be earlier than 1200 A. D.

(8) The sequence is given in a tabular statement.

Rao Sahib PROFESSOR C. S. SRINIVASACHARI, M.A.,
Professor of History, Annamalai University, Anna-
malainagar.

38. The Kaval System in the Tamil Country.

Antiquity of the institution of village watchmen—evidence of the Dharmasāstras and of ancient works on politics, Meikāppālar and other royal guards—evidence of the *Thērāram* and of Sivanana Munivar *re: pādikāval*—*Ur kāval* and *Nādu kāval*—significance and bearing of *pādikāval*—*Padai irai*—comprehension of the *kāval* dues in the general taxation—evidence of epigraphs. The *Kāval* system in the post-Vijayanagara epoch—Feudal organisation of the southern districts under Viswanatha Nayaka and Ariyanatba—scheme and basis of the Poligar institution and Poligar tenure—usurpation by the Poligars of the rights of collecting the dues of *sīthalam kāval* (village-watch) and *dīsha-kāval* (district-watch)—Poligars' police duties—how they were generally performed—interjection of these rights and duties even in non-Palayam lands—evidence as to the decay and demoralisation of the *kāval* institutions in the 18th century—Views of Munro,

the Fifth Report and Dr. Caldwell—Relics preserved to-day.

R. SUBBA RAO, Esq., M.A., L.T., History Lecturer,
Government Arts College, Rajahmundry.

39. A Brief History of the Eastern Kadambas of Kalinga.

A. Sources of E. Kadamba History.

B. *Origin and Abode.*—The Eastern Kadambas were Saivites. Since the kadamba tree is sacred to Śiva, they might have derived their name from it. Like the W. Kadambas, the E. Kadambas also belonged to N. India and in the early centuries of the Christian era, they migrated like the E. Gangas into Kalinga and settled there subject to their rule. The fish Symbol on their coins and seals of C. P. records shows that they might have come from the Matsyadesa in N. India.

C. *The E. and W. Kadambas Compared and Contrasted.*—Their family gods, their place names and their connections with the Gangas are the same. But their religious creeds and personal names differ. Thus, while the W. Kadambas were Saivites first and Jains later on, the E. Kadambas were always Saivites, again while the W. Kadambas have the Lion crest on seals and Monkey emblem on the Flags, the E. Kadamba seals always possess the fish emblem. Their names also end in the peculiar suffix *khedi*. Unlike the W. Kadambas they were most closely related to the E. Gangas under whom they served loyally and they never rose to political independence.

D. *Their History and Significance of it*—Several C. P. charters record their names ending in *khedi* and suggest clearly they were Kadambas. Their gifts to Saivite Gods and learned Brahmins prove that Vedic culture and Brahmanic faith were introduced into Kalinga by them along with their patrons the E. Ganga Kings. We get the history of the administration of the times clearly told in their charters. Most important of all, the *Plates of Dharmakhedi*, by recording dates in both the Ganga-Kadamba and Śaka years, have enabled me to find out the initial year of the E. Ganga Era (A. D. 496) about which a paper was read by me before the last Oriental Conference held at Baroda. Like Mysore

Andhra has now Ganga-Kadamba History which was not known before.

DR. K. R. SUBRAMANIAN, M.A., Ph.D., Head of the Department of History and Economics and Corresponding Member of the Indian Historical Records Commission, Maharaja's College, Vijayanagaram.

40. The Date of Rajaraja Narendra, the Eastern Chalukyan King.

The date assigned to Rajaraja by Dr. Fleet and others is 1022-1063 A. D. But, a recently discovered inscription equates his forty-first year with Śaka 983 Plava. This is confirmed by a copper plate of Saktivarman who was crowned by his father Vijayaditya in 1061 A. D. So Rajaraja must have died in 1061 A. D. From the Pamulavaka grant it may be inferred that Rajaraja ascended the throne in 1018 A. D. There was an interregnum of about 4 years, perhaps due to civil war.

PROFESSOR SUNITI KUMAR CHATTERJI, Calcutta University, communicating Mr. Prasanta Mahalanobis's paper.

41. A new Interpretation of Purana Chronology.

PROFESSOR UPENDRANATH GOSHAL, Presidency College, Calcutta.

42. Some lost Indian Historical Works.

DR. N. VENKATARAMANIAN, M.A., Ph.D., Reader, Madras University.

43. Purushottama Gajapati.

The accession and rule of Gajapati Purushottama require to be studied afresh. His fixed date of corona-

tion is 1465 A. D. and not 1469-70. His reign was disturbed by civil wars with his cousin Hambar in alliance with Bahmani Sultan. As a result the Telugu country was lost to the Uriyas. Purushottam had a life-long struggle with the Sultan and recovered his authority over the Telugu Country only after the death of the Bahmani ruler Muhammadshah III in 1482—. Then he defeated and took prisoner Saluva Narasimha of Vijayanagar, who purchased his freedom only by surrendering the fortress of Kondavidu to Gajapati.

DR. K. N. VENKATASUBBA SASTRI, M.A., PH.D., F.R. HIST.S.,
Maharaja's College, Mysore.

*44. A Criticism of Tipu Sultan.

1. Was Tipu Sultan a Tyrant, a Bigot, and a Fool?

2. Credit has been given to Tipu by recent writers up to the following limit :—

- (a) He was a benevolent and not altogether unpopular despot.
- (b) He was not intolerant to the Hindus of the tract lying between the two ghats.
- (c) He was fooled only by Wellesley.

3. But having regard to fresh evidence and to the Principles of Comparative Criticism, it is possible to push up the limit (described above) as in the following :—

- (a) In normal times, Tipu was normal too.
- (b) All conversions were political acts.
- (c) He was no greater fool than his contemporaries in India or Europe.

VIII. ARCHAEOLOGY.

K. N. DIRSHIT, Esq., M.A. (*President*).

G. YAZDANI, Esq., M.A.

R. RAMA RAO, Esq., B.A.

L. NARASIMHACHAR, Esq., M.A. (*Secretary*).

G. AHMED KHAN, Esq., Gulshan Mahal, Aurangabad.
Deccan.

1. A Monograph on the History and Architecture of the City of Aurangabad.

1. The great Bahmini Kingdom disintegrated after a glory of about a century and a half giving rise to the following five separate principalities:—

Bijapur.

Golconda.

Ahmednagar.

Bidar and Berar.

2. A quadruple alliance, excluding Berar, was formed of these newly found kingdoms, against the mighty kingdom of Vijayanagar, which in the Battle of Talikota, 1565, was obliterated from the political map of India.

3. Akbar, the Great, got an opportunity to fulfil his life-long ambition to conquer the country south of the Nerbada.

4. Khandesh conquered. Fall of Ahmednagar, after its heroic defence by Chandbibī, the heroine of the famous romance "A Noble Queen."

5. Malik Amber, an Abyssinian slave by birth, on the political stage. Restoration of the fallen dynasty of the Nizam Shahi kings of Ahmednagar.

6. Foundation of the city of Fatehnagar, the present Aurangabad, in 1604 A. C. Its geographical aspect.

7. Malik Amber, the Todarmal of the South. His Revenue reforms.

8. Malik Amber's buildings.

9. The Religious toleration of Malik Amber, a Christian by birth. Shahji, father of Shivaji, his great ally.

10. Malik Amber died at the ripe age of 80 in 1626 and was succeeded by his son Fatah Khan.

11. The Mughal conquest of the whole of the Nizam Shahi kingdom and Fatehnagar in 1633.

12. Aurangzeb, the Viceroy of the Deccan, changed Fatehnagar to Aurangabad.

13. Aurangzeb ascended the throne of Delhi in 1658 exactly two hundred years before another epoch-making change came over India.

14. Aurangabad during his time the largest city in the East in the 17th century with a population of a million and a half.

15. Important buildings of the Mughal period.

16. Aurangzeb died in 1707, and Nizam-ul-mulk, the founder of the present dynasty of the Nizam, declared his independence of the tottering throne of Delhi in 1723 and later, in 1727, removed his capital to Golconda.

17. Aurangabad—*Ichaōad*—Thy glory has departed.

18. Buildings in the time of Asaf Jah.

N. ANANTHARANGACHAR, ESQ., M.A., B.T., Mysore.

2. Some Archaeological Notes from a Tour in the Southern Portion of the Raichur District.

It is apparent that the Hyderabad State is rich in ancient relics inasmuch as even a short tour, lasting for a fortnight only, and that too, in just a portion of a single district *i.e.*, Raichur, revealed the following things:—

(1) Over 163 inscriptions of the Rāshtrakūṭas and Chālukyas, mentioning names like Haude-Bhūpāla, Nāganniah, Linganniah, etc., unheard of till now and therefore invaluable for the reconstruction of ancient history for the period;

(2) several old sites on one of which, near Mānvi, a coin of Puḷumāvi, a Śātāvāhana king, was picked up; and,

(3) at least one Buddhist stūpa, in all probability, near the well-known Aśōkan inscription at Maski.

In speaking of a few only of many such places of archaeological and historical interest, an appeal is made to the Government of His Exalted Highness the Nizam to be so good as to provide not merely for exploration, and excavations of all the sites but also for the collection, preservation and publication of the epigraphic and numismatic materials abounding all over the State.

PANDIT N. CHENGALVARAYAN, Maharaja's
College, Mysore

3. Some Contribution of the Ancient Tamils towards Civic Science.

Introduction :—Town planning is a very old science to the ancient Tamils. From the descriptions of the towns available in early Tamil literature one could gather that even a lay man knew something about this subject.

The extent of the city was 9 miles each way or in length according to tradition, divided into three parts, *viz.*, the outer, intermediate and central. (*vide* full paper for details.)

(1) Streets, Public Halls, Tanks, Houses, Drainage were well laid out and properly constructed. This affords an interesting and instructive study.

(2) Some model towns.

(3) Some model houses.

(4) Conclusion.

N. N. GHOSH, Esq., M.A., L.T., Head of the Department
of History and Civics, Ewing Christian College,
Allahabad.

4. The Archaeological Importance of Kausambi (Lantern Lecture).

The ruined fortress of the ancient city of Kausambi with its earthen ramparts and high bastions still exists at a distance of 38 miles by motor road from the city of Allahabad. The site is now known as the village of

Kośam. Its southern and a portion of its eastern sides are washed by the river Yamunā. Stone images and terracotta figures, large and small, abound in the site. A good many of them have been brought over to the Municipal Museum of Allahabad by Mr. Vyas. The most noteworthy objects of archaeological importance of the place are a stone pillar *in situ*, brick walls, a red stone image of the Buddha, two stone slab inscriptions of the Magha Dynasty, several stone sculptures, a large number of terracottas, several punch-marked coins, and coins of later times. A terracotta seal with Brāhmi inscriptions, and a beautiful terracotta figure of Manasā Dēvi.

G. H. KHARE, ESQ., Poona.

‡ 5. Kalachurya Prakrit Inscription.

DR. M. H. KRISHNA, M.A., D.LIT. (LOND.), Mysore.

6. Prehistoric Pictographs from South India.

Since the discovery of the Pictographs of Mohenjodaro and Harappa and of similar Pictographs in the Eastern Islands, it has been surmised that pictographic writing must have been existing in prehistoric Southern India also. Nearly a score of oblong copper pieces which look like coins have designs bearing a strange resemblance to those borne by Mohenjodaro sealings, particularly those of the elephant type. Over the backs of the elephants there are lines composed of several symbols which look similar to pictographs. The lines have now been copied, more than a score of the symbols identified, and compared with the Indus Pictographs on the one side and the Brāhmi on the other. They are published for the first time and it is suggested that the place where they came from may be subjected to scientific excavation. The specimens and drawings will be produced at the Conference.

MANORANJAN GHOSH, Esq., Curator, Patna Museum,
Patna.

7. Evolution of Terracotta Figurines in relation to the Political History of Northern India.

1. Early terracotta figurines crude and massive ; in some cases grotesque, during the Vedic period.
 2. More refined features with peculiar head-dress, in the Pre-Maurya time.
 3. Maurya terracotta figurines refined and realistic.
 4. Decadence in terracotta figurines during the Sunga supremacy.
 5. Revival in the Gupta period : Panels fine and beautiful.
 6. Medieval terracotta figurines not so well done.
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8. An Introduction to the Study of Antiquities found at the Patalipura Excavation.

1. Political History of Northern India at the rise of the Magadha Empire ; Ancient Vedic culture replaced by new culture ; Magadh gradually conquered by Aryans and brought under Brahmanical influence ; Magadha empire closely connected with the Kausambi kingdom ; Intercourse between Magadh and Malwa. Interchange of culture between Gandhara and Magadh.

2. Spread of culture through trade routes. Trade with outside. Through trade, relation with foreign kingdoms was established.

3. Vedic religion gradually ousted by Buddhism and Jainism. Śakti cult was strong among the people.

4. Terracotta figurines reflect these changes : Potteries of new design appeared : Different kinds of beads prepared : glass industry developed. Change of coinage, new symbols on them.

9. New Finds of punch-marked Coins in Patna.

Description : Variety of symbols used. Date of the find. Some suggestion about the interpretation of the symbols used on the coins. Gorakhpur punch-marked coins compared.

DR. MOTI CHANDRA, M.A., Ph.D., BAR-AT-LAW, Kala Bhavan, Benares City.

10. The Ancient Site of Kashi.

PROFESSOR V. V. MIRASHI, M.A., Nagpur.

†11. New Light on Deotek Inscriptions.

The inscriptions at Deotek discovered by Cunningham: described by Beglar; their eye-copy made from the pencilled impressions taken by Beglar published in Cunningham's *Corpus Inscriptionum Indicarum* Vol. I; the inscriptions not edited or even noticed so far.

The early inscription inscribed lengthwise in early Brāhmi characters, fragmentary; its palaeography; examination of Cunningham's date; its language and contents; probably issued by Aśoka's Dharma-Mahāmātra; its date.

The later record much damaged; its palaeography and language; records the construction of a sanctuary and probably refers to a dilapidated temple of Śiva nearby; issued by king Rudrasena identified by Cunningham with Rudrasena I of the Vākāṭaka dynasty; further reasons to support Cunningham's view; correlation of the date assigned to the record.

Why was the record inscribed breadthwise probably a palimpsest; revival of animal sacrifices in the age of the Vākāṭakas and the consequent mutilation of the earlier record preaching *ahimsā*.

Identification of Chikambari with Chikmārā near Deotek.

NALINI NATH DAS GUPTA, ESQ., M.A.

12. Buddhist Viharas.

The paper seeks to establish the precise structural significance of the term "Vihāra" with data from Buddhist literature as well as inscriptions. For a proper orientation of the subject, it lays bare the process of change in the meaning undergone by the term "Vi"

till it came to denote the whole of a monastery establishment of the Buddhists, including the Chaityas or Sanctuaries attached to it. The "Lēna" was the earlier Buddhist architectural term used in the Vinaya Piṭakā to denote all the five kinds of residential structures in an "Ārāma" or sanctified site on which the particular residence was built for the Saṃgha. The structural differences of different buildings denoted by such terms as Vihāra, Adḍhayōga, Pāsāda, Hammiya and Guhā are discussed with necessary suggestions of corrections to earlier treatment of the subject.

L. NARASIMHACHAR, ESQ., M.A., Mysore.

13. A Chola Monument at Matakēri.

The situation of Matakēri at the confluence of the Tārakā and the Kapilā rivers in the Mysore District is as interesting as pleasing. The Rāmēśvara temple in the village, though not unnoticed, is yet unknown as an ancient monument.

The outside appearance of the temple as also the interior look are very simple and may suggest a modern date for the monument. But the pillars and more particularly, the images kept in the navaraṅgas of the two principal shrines are certainly very old and some of the motifs can well compare with those found in the other ancient monuments hitherto known in the Mysore State, for e.g., at Nandi, Binnamangala, etc.

Even apart from inscriptional evidence it is possible to assign the temple to the Chōla period, though, of course, later additions and repairs have been effected.

The temple deserves to be included in the list of Ancient Monuments and grouped under Class II.

K. NARAYANA IYENGAR, ESQ., M.A., Chitaldrug.

14. Pre-Historic Remains in South Hyderabad and North Mysore.

1. *Introduction.*—Meaning of Pre-History—Some misconceptions—Paucity of data—Generalisations not possible at this stage.

2. *Deccan and Peninsular India.*—(Excepting coastal areas) Geologically are said to be the oldest and the most stable of land masses in India. Occurrence of Pre-historic remains along ranges of granitoid hills, a peculiar feature in this region.

3. *Pre-historic remains can be grouped under.*—Paleolithic, Neolithic (including Microlithic), Metal age, especially Iron age. Remains can be classified under the following heads—Dwellings—Sepulchres,—Implements—ornaments—pottery—works of art—other remains.

4. *Important centres observed—South Hyderabad.*—Raichur District—Lingsugur and Gangawati Taluks and Anegondi Samasthan, Mysore—Bangalore (South of Lal-Bagh Savandroog) etc. Kolar and Chitaldrug District. (Bramhagiri, Budnapur, Gañjigatte, Tamaṭkal, Chitaldrug.

5. *Description of Remains.*—Paleolithic age not properly investigated except for collection of chipped implements. Neolithic and Iron age remains scattered all over. Excellent *cave dwellings* with perennial springs of water and heaps of implements and potsherds. *Sepulchres*—great ingenuity and variety displayed in the disposal of the dead by the Pre-historic peoples. Evidence of both cremation and burial.—1 *Cromlechs*, with and without cists 2 *Dolmens* 3 Urns and Sarcophagi.—Round apertures in the graves for the passage of the spirit and offerings for the enjoyment of the spirit, a characteristic feature. *Implements*—celts, adzes, pounders, crushers, spearheads, axes, crucibles etc. *Ornaments*—Beads and bangles in abundance. *Pottery*—Some remarks about funerary pottery.

Works of Art.—Paintings and chiselled drawings. Use of colour.

Other Remains.—Cinder mounds (S. Hyderabad) at Machnūr and Wondalli. Their composition and the theories about their origin.

Microlithic Remains.—Evidences from Mysore-Bramhagiri excavations.

DR. C. NARAYANA RAO, M.A., L.T., Ph.D., Anantapur.

15. A newly discovered Copper plate Inscription of the Son of Madhavarman of the Western Chalukyan dynasty.

(1) Where found, (2) Description of plates and seal, (3) Other inscriptions of the dynasty: their writing compared with the present, (4) A short history of the line of kings, (5) Inscription edited and (6) Translation.

L. P. PĀNDEYA ŚARMĀ, Esq., Kavyavinoda, Balpur.

16. Kusasthali—the Capital of Kosala.

In this paper—the situation and identification of the old capital of South Kōsala, named *Kuśasthali* or *Kuśāvati* have been discussed on the basis of the 'Vāyu Purāṇa', 'the Rāmāyaṇa' and Kālidāsa's *Raghuvamśa Kāvya*m. This paper might stimulate other scholars to investigate into the matter.

17. Where was the Ancient Town or City of Sarabhapura.

The paper tries to identify the old 'Śarabhapura,' which is mentioned in the copper grants of Mahāsudevarāja and his uncle Mahājayarāja discovered in Chhattisgarh in C. P's. Chhattisgarh is the present representative of the old Mahākōsala or South Kōsala kingdom, of which Śripura on the Mahānadi otherwise known as Chitrotpala was the capital as is evident from the copper charters of Mahāśiva Tivarrarāja, who calls himself the 'Sovereign-lord' of entire Kōsala. The copper charters of Mahāśiva Tivarrarāja are recorded in the box-headed characters. The copper grants of Śarabhapura Kings Mahāsudevarāja and Mahājayarāja are also in the same box-headed script. It is quite probable that the two families of Tivara and Sudeva were contemporaries.

K. RAMA PISHAROTI, ESQ., M.A., Professor of Sanskrit,
Annamalai University, Annamalainagar.

18. Vatsabhatti's Prasasti—A Fresh Study.

A dispassionate study of the *prasasti* definitely proves that it was not contemporaneous with Kumāragupta, identified as Kumaragupta I and Bandhuvarma. The assumption that the *Sun temple at Daśapura* had to be renovated thirty-six years after building is entirely against the explicit statement of the text and is untenable in the absence of reference in this text or elsewhere to any extraordinary work of destruction through human or natural agency. The temple was originally built in 437 A. D. during the regime of Bandhuvarma. Through the ravages of time extending over five centuries and more, and the indifference of local kings, the temple fell into disrepair and in the year 966 A. D., it was renovated. This is the idea that the passage conveys and it is quite in keeping with the general tenor of the text and the traditions of Indian temple architecture. The most noteworthy feature of the temple was the presence of tall and stately *Śikharas*. Vatsabhatti here figures as the architect-in-chief in charge of the temple renovation; and the feeble nature of his verse finds adequate explanation in the fact that he was not a professional poet or scholar, but only an architect.

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R. RAMA RAO, ESQ., B.A., Mysore.

19. The Earliest known Kannada Inscription.

This is a stone inscription recently discovered by me in the village Halmiti, Belur Taluk, Hassan District. The stone measures 3' x 1½' and is about 1' thick. The figure of a discus or *chakra* is engraved on the top and below is the main inscription. Over and around the *chakra*, a Sanskrit verse in praise of Vishnu is given. The main inscription consists of 14 lines and on the side of the slab is also a line of writing right across.

Except the Sanskrit stanza in the first line, the rest of the inscription is in Old Kannada which probably goes to the 5th century A. D. The characters, too, seem to be of the same period. The references to Mrigēśa, the Kadamba king, Paśupati, a prince or general, and Bhaṭṭāri-kula tend

to confirm this belief as the names are also found in two short inscriptions in the Pranavēśvara temple at Tālgunda, which are ascribed to C. 450 A. D. by *Rao Bahadur R. Narasimhachar* in the *Mysore Archaeological Report*, 1911, P. 35.

The inscription records a battle in which the Sēndrakas, Bānas and Pallavas took part and registers the gift of two villages Palmiḍi and Mūlivaḷḷi (the present Halmiḍi and probably Malenahallī, a village about six miles from Halmiḍi) as *bāḷgaḷchu* to Vija-arasar by a Kadamba chief of Bhaṭāri-kula. This word *bāḷgaḷchu* which literally means washing of the sword was used in early days to denote a grant of land made for the family of a man who fought heroically in war.

This inscription is the earliest known authentic record in the Kannada language.

SARWESVARA KATAKI, Esq., Gauhati, Assam.

20. The Ancient Assamese Script.

A study of the evolution of Indian script from the Assamese standpoint, shows that the history of the Assamese script which, though named as such by the Ahoms of the Shan dynasty, is really a descendant of the Gupta Kuṭila-lipi, may be divided into two periods, tracing back the origin of the script to the seventh century A. D.: (1) from the earliest times to the 13th century A. D., during which period it was known as the Kāmarūpi script, and (2) from the 13th century to the present day, when different schools were evolved, as evidenced by the manuscripts.

A. SRINIVASA IYENGAR, Esq., M.A., Hassan.

21. Notes on some Important Hoysala Temples.

The Lakshmīnārāyaṇa image mentioned in E. C. V. Belur, 58 and 71 was consecrated at Belur in 1117 A. D. The image which is now missing is here stated to have been found in the main cell of the Kappe-Chennigarāya temple and not in the Vīranārāyaṇa temple, as mentioned by *Rao Bahadur R. Narasimhachar* and others, since

great importance was laid on the Lakṣmīnārāyaṇa group in the Kappe-Chennigarāya temple. The main cell of the Kappe-Chennigarāya temple, once occupied by the Lakṣmīnārāyaṇa image, is now occupied by the Chenna-kēśava or Kappe-Chennigarāya image, which was probably placed in the southern cell of the same temple.

The shrine in the eastern wall of the corridor of the Hoysalēśvara temple at Halebid is here suggested to be a later structure, probably established by Rāmachandra Jaṭṭi's son, Birada Jaṭṭi, for the goddess Nimbajā in the year 1261 A. D., as mentioned in E. C. V. Belur, 98.

The Īśvara temple at Arsikere is identified as Ballālēśvara and not Kattamēśvara. E. C. V. Arsikere 93 mentions the construction of a Ballālēśvara temple at Arsikere by Viraballāla in 1189 A. D. The chief reasons for this identification are, that the city was named Ballālapura, and this temple was the best built in the days of Viraballāla Deva.

The Īśvara temple at Anekoṇḍa is a construction of about 1120 A. D. (E.C. XI, Davangere 3), 1145 A. D. is approximately the date of the construction of the Brahmēśvara temple at Kikkeri (E. C. IV, Krishnarajapet 50) and 1163 of the Trimūrti temple at Bandalike (E. C. VII Shikarpur 242). 1174 A. D. is the approximate date of the Ānekal Somaiya temple at Bandalike (E. C. VII Shikarpur 236.) Nuggihalḷi temples were built in 1246 and 1249 A. D., respectively (E. C. V. Channarayapatna 238) and the Būdanur temples in about 1276 A. D. (E. C. III Mandya 70.)

Among the donors, Mācheya is suggested to be the donor of the Bandalike temples, Sāmanta Malla of the Mallēśvara temple at Huliyār, Sōvala Dēvī of the Sōmēśvara temple at Hāranahallī, Bōganna and Mallanna of the Pañchalīngēśvara temple at Gōvīndanahallī and Perumāla Deva of the Mādhavarāya temple at Bellūr.

Kelōja and Chikkajiya are suggested to be the architects of the Trimūrti temple at Bandalike and the Mallikārjuna temple at Basarāl, respectively.

The Sukhanāsi doorways of the temples at Hāranahallī and the Kēśava temple at Marale appear to be later additions to the temples.

IX. ETHNOLOGY AND FOLKLORE.

DR. N. A. THOOTHY, B.A., D.Phil. (*President*).

Rao Sahib C. HAYAVADANA RAO, B.A., B.L.

N. KASTURI, ESQ., M.A., B.L. (*Secretary*).

DR. B. BHATTACHARYA, M.A., Ph.D., Baroda.

1. The Birthday Ceremony in Ancient India.

Early Vedic Aryans celebrated the Birthday to avert disease and death and increase longevity. Vedic hymns dealing with life and longevity were recited, according to the notions of prehistoric Indo-Iranian magic. In the post-Vedic period, birthday ceremonies became more varied and elaborate and they continued uninterruptedly, with a few changes, in the Pauranic period. There was a greater emphasis on Tithi than Nakshatra and on Tantric processes.

The ceremony as now observed in some parts of India, especially Bengal, consists of a ceremonial bath in water mixed with sesamum, the wearing of the yellow string, preliminary offerings to gods including the guardian deities of the quarters and the planets, the worship of the immortal Markandeya and of the goddess Sasthi invoked on the water vessel, the performance of homa to the deities, the giving of oblations to the Bhutas, and the observance of injunctions like sowing sesamum, throwing a live fish back into the water, eating special dishes, etc. The purposes of the ceremony in the Nibandha period are four—to attain prosperity, to increase longevity, to destroy enemies and to become learned.

N. S. DEVUDU, ESQ., M.A., Bangalore.

2. Kannada Folklore.

Geology, mythology, tradition, history and literature prove that Karnataka is a land of great antiquity. Though the human stock of the land is heterogenous, the culture forms a striking homogeneity and parallelism to Indian culture, more than even in the sister provinces. Karnataka

has a rich mine of folklore, indicating Vedic and post-Vedic affinities.

N. KASTURI, ESQ., M.A., B.L., University of Mysore.

3. The Huttari Festival of Coorg.

The Huttari (Hutta-New; Ari-Rice—New Rice) is the festival connected with the rice harvest of Coorg. Like the popular religion of Coorg, Huttari is intimately related to the Malabar harvest festival of Onam. In the Huttari song, the Coorg mountain God, Iggitappa, is said to have consulted Malabar Gods, brought the Onam Mother from Malabar into Coorg and brought in from there the various ritual articles necessary to propitiate the corn spirits. To-day, there is a wide divergence between the Onam and the Huttari in dates as well as other details. In fact, the Onam has largely discarded its connection with the harvest. But, both continue to be festivals of universal rejoicing, family reunion, group games and mock contests. The Coorg ceremonies of corn worship preliminary to the harvest, the propitiation rites, the worship of ancestors, the pantomimes and games of folk magic—all these bear significant resemblance to the harvest ceremonies described by Frazer in his two volumes on "The Spirits of the Corn and the Wild."

DR. M. H. KRISHNA, M.A., D.Litt. (London), Mysore.

4. Some Curious Ways of Disposing of the Dead in Mysore.

In some of the villages of Mysore, persons dying of leprosy, consumption and other diseases are not buried in the earth. Their bodies are disposed of by what is known as Disposal by Stones, or Disposal by Water, or Disposal by Exposure. The villagers believe that Mother Earth would not be fruitful, if such corpses are buried within her. These beliefs are perhaps descended from prehistoric times.

B. S. KRISHNASWAMI IYENGAR, ESQ., M.A., Mysore University.

5. The Karaga.

The "Karaga" is a community festival celebrated by the Tigalas (Tamil speaking peoples settled in many parts of Mysore, who claim to be Vahni Kshatriyas) in Bangalore City, as well as a few outlying towns, in the month of Chaitra. The Tigalas worship Agni with special reverence, and have a cult of Dharmaraya and Draupadi. The festival is intended to secure protection and prosperity to the entire community and is therefore carried out with special sanctity and ritual care. It is held for nine days, culminating in the procession of the Karaga or sacred vessel of holy water. The bearer of the pot identifies himself with Sakti (worshipped as Onkara Sakti, Chit Sakti, Vahni Sakti and Droupadi Sakti) and a number of Virakumaras or Hero-youths lead the Karaga with sword play or Alagu Seve. The Tigalas are also known as Striprajas, indicative of their Saktaic leanings. During this festival, a new spirit of courage, unity and reverence is infused among all members of the community.

SRI M. R. LAKSHMANNA, B.A., Mysore.

6. Divinity of Woman in Hindu Thought.

The ancient Hindus thought of woman as being divine, and this thought resulted in the conception and the consequent worship of female deities.

In the Vedic period, according to Prof. Macdonell, goddesses play a very minor part. Still, the very conception of 'Vak' or word, as the spiritual lady of Brahmanvidya, in conjunction with whom Prajapati was said to have created all creatures and objects of universe, is a bright exception, and is in perfect harmony with the sentiment expressed by the Vedic teaching *mātrīdēvōbhava* and with the times when women moved freely amongst men even in the walks of sacred learning and philosophical discussion.

The goddesses multiplied manifold in the Epic Period--Lakshmi, Parvati, etc. They all worked for the

good and the beautiful, and punished the wicked. Women were treated with great reverence during this period—*vide* Manu's slokas, "*yatra nāryastu pūjyante ramante tatradevataḥ striyaḥ Śrīyaścha geheshu navīśeshōsti kaschana.*" The apparent contradictions to this spirit in the epics can be explained by the fact that they were influenced by the earlier school of Buddhist thought which looked down upon woman as the evil temptress.

During the Rajput period women stood for all that is noble and good in life. Such was the tribute paid to their greatness that every Rajput worth the name was ready to lay down his life for their sake. "Jai Kali" was the war cry. Satis were worshipped as goddesses.

We find these other interesting facts with regard to the subject.—

- (1) The names of Hindu women end in Devi, meaning goddess. There is no corresponding term for men.
- (2) The worship of goddesses has ever been popular. The Sakti cult even goes to the extreme of worshipping only female deities. The ordinary layman of North India or of Southern India has more faith in goddesses like Durga, Kali, Chamundi, or Kolaramma than in the one supreme god.

All these prove how goddesses occupy a bright place in the vast firmament of Hindu pantheon, how they have been revered from the dawn of the Aryan times down to the present day, how the Vedic devotee and the humble peasant alike have praised the goddesses, one in polished Sanskrit and the other in his native dialect, the one calling upon Saraswati, and the other praising his Gramadevata—all having for their aim devotion to the divinity in woman, the patroness of fine arts, the guardian angel of society, and the protectress of the world.

S. SRIKANTA SASTRI, ESQ., M.A., University of Mysore.

7. Hydro-Selenic Culture.

The moon and water culture complex is earlier and more potent than the helio-lithic or sun and stone complex

described by Dr. Elliot Smith and Perry. The primary indication of the hydro-selenic culture is worship of the moon, the cow and the bull, of the great Mother of Manes and Snakes. Other indications are—the Lunar calendar, the knowledge of medicinal herbs, hydropathy, monotheism, matriarchal government, phallic symbols, worship of pillars and parasitic plants, burial of the dead, navigation, pearl and cowry cult, knowledge of silver, etc. The cult is demonstrably earlier in Egypt, Sumer, India, China, Central America, etc. The place of origin of this culture appears to be the Indus valley, and the earlier elements of the Rigvedic culture belong to this phase. The diffusion of the hydro-selenic culture came about in 3000 B.C., and the area of diffusion extended up to Egypt, Iberia and Erin westwards and the Easter and Caroline islands, eastwards.

A. SRINIVASA IYENGAR, ESQ., M.A., Hassan.

8. Some Customs and Ceremonies of the Gangadikar Vokkaligars.

The Gangadikar Vokkaligars, in and around Hassan, have a few interesting marriage customs. They pay as bride price a sum called "eight, three, hana" which is traced by them to a punitive tax levied on them by Krishna Deva Raya, the Vijayanagar Emperor, for alleged disloyalty and ingratitude. This amount, formerly paid to the State, is now retained by the bride's party.

X. FINE ARTS AND TECHNICAL SCIENCES.

PROF. SHAHID SUHRAWARDY, B.A. (Hons.), (*President*).

DR. NAWRATH of Germany.

N. S. NARAYANA SASTRY, ESQ., M.A.

A. A. KRISHNASWAMI AYYANGAR, ESQ., M.A., L.T.
(*Secretary*).

PROFESSOR P. K. ACHARYA, I.E.S., M.A. (Cal.), Ph.D. of (Leyden), D. LIT. (London), Professor of Sanskrit and Head of the Oriental Departments, University of Allahabad.

1. The Playhouse of the Hindu Period.

The Hindu mind is essentially musical. The elements of drama are available in the earliest Vedas. The excavations at Mahenjo-Daro, Harappa and other sites supply evidence of regular theatre even for the pre-vedic period.

Evidences are not wanting to show that there were in Hindu India rustic theatres for folk dance or popular performance, as well as regularly constructed playhouses of various shapes and sizes. They were attached to commodious dwelling houses, king's palaces, and Gods' temples. The stage proper comprised the platform with the drop-scene in front while the theatre proper was provided with various realistic sceneries and curtains behind which even semi-nude dance could be performed. The green rooms and other rooms were made for dressing and resting of the actors and actresses and even for an interview with them by some fascinated audience. The auditorium with the orchestra in front provided seats for all classes and ranks of audience, which were artistically arranged in tiers and galleries. But the stage appears never to have been uncovered either on the sides or at the top.

**STHAPATYA-VISARADA SRIS CHANDRA CHATTERJEE, A.M.A.E.,
M.R.A.S. (Lond.), Architect, Organiser and General
Secretary, School of Indian Architecture, Calcutta.**

2. Indian Architecture—Scheme for Renovation.

World-recognition of Indian Architecture as the best expression of India's cultural and constructive achievements. Modern Indian's neglect of national architecture. Indian Architecture. Havell's petition to Secretary of State for India. Government's Report upon the condition of Modern Indian Architecture. Secretary's silence. Mr. Chatterjee's defence. Claim of Indian Art. Four suggestions for regeneration of Indian architectural arts, crafts and industries. University chairs, co-operation of Public Works Department, Municipal School of Art and Craft, private school of Indian Architecture. Calcutta University Exhibition of Indian Architecture.

JAGADISH NARAYAN SARKAR, Esq., Patna College.

3. Notes on Saltpetre in Bihar.

In this paper an attempt has been made to collect together some details regarding saltpetre manufacture and trade in Bihar in mid-seventeenth century from contemporary factory records and accounts of travellers, merchants, etc.

The importance of Patna as a source was realised and a trading agency was established by the English E. I. Co. to procure saltpetre by following Dutch methods. The Dutch were originally handicapped by the refusal of the Indians to supply them with bleaching and crystallising materials; but later on with imported implements from Holland their equipment and trade position vastly excelled the English trade.

Other centres were Singhee (Lalganj), Nanagur (four miles east from Hajipur), and another about 15 or 16 miles west of Singhee.

DR. M. H. KRISHNA, M.A., D.Lit., Mysore.

4. The Art of the Gomata Colossus.

The Gomatesvara image which crowns the hill of Sravanabelagola in the Mysore State and is considered to be the largest monolithic statue in the world is also a great piece of sculpture. An attempt is made in the paper to estimate its æsthetic value.

A. A. KRISHNASWAMI AYTANGAR, ESQ., M.A., L.T., Mysore.

5. The Bakhshali Manuscript.

In this paper, the author attempts a re-examination of the mathematical contents of the Bakhshali manuscript as arranged and commented by G. R. Kaye in Parts I, II and III in the Archæological Survey of India, New Imperial Series, Vol. XLIII. Some errors in the mathematical notes of G. R. Kaye as well as in the original text itself are here noticed for the first time; for example the confusion between the Indian 'Ishtakarma' and the rule of 'Regula Falsi' which are quite distinct from each other, and some wrong applications of the principle of Ishtakarma in the original text itself.

Regarding the date of the work, Kaye's suggestion of the twelfth century A. D. is rather misleading, as the mathematical defects in this work clearly point to a date prior to Sridhara, Prithudakaswami, Mahavira, and Bhaskara. The original author of this manuscript is more likely to be a contemporary of Sridhara than a contemporary of Bhaskara, though the scribes of the manuscript certainly come very much later.

In view of the unique pedagogical merit of this text, it may not be rash to venture the opinion that we have here a glimpse of a sort of lecture-notes (something between an original treatise and a regular commentary) of a university teacher of by-gone days, especially when we recollect that Bakhshali was at a distance of only 70 miles from Taxila, a renowned university centre in ancient India. The loose colloquial style adopted in the text also seems to favour this view.

6. An Inductive Study of Bhaskara's Chakravala Method.

The great Indian mathematician, Bhaskara, has given a remarkable method known as the Chakravala, to obtain the integral solutions of the equation $Ny^2+1=x^2$. The true nature of this method has not been understood by many eminent European authorities from the time of Colebrooke. Five years ago, I pointed out how Bhaskara's method leads to a new type of reduced indefinite quadratic form (A, B, C) of determinant N satisfying the conditions—

$$A^2 + \frac{C^2}{4} < N, \quad C^2 + \frac{A^2}{4} < N.$$

I have now attempted to study inductively, the relation of the Chakravala to a new type of continued fraction—

$$b_0 + \frac{b_1}{a_1} + \frac{b_2}{a_2} + \dots$$

where $|b_1| = |b_2| = \dots = 1$, a_1, a_2, \dots are positive integers greater than or equal to 2, but $b_r, b_r+1 \dots$ are not all equal to -1 and $a_r, a_{r+1} \dots$ not all equal to 2 (for any r). Many interesting properties are revealed by this study, for example, the proper fractional parts of the complete quotients that occur in this continued fraction are found to be numerically less than—

$$\frac{\sqrt{5}-1}{2} \quad \text{or} \quad \frac{1}{2}$$

according as they are positive or negative. A table of Bhaskara-periods for the C. F. development of \sqrt{D} from $D=2$ to $D=99$ is appended at the end of the paper.

KSHITISH CHANDRA SARKAR, ESQ., M.A., B.L.,
Rajshahi, Bengal.

7. Glimpses of Ancient Indian Influence on Ceylonese Art and Culture.

This paper is based on notes of places of archæological interest jotted during my sojourn in Ceylon.

Ceylon and Lanka.—Mythological references in the *Ramayana*. Tradition recorded in Pali chronicles—the

Mahavamsa and the Dwipavamsa. Legend of Vijaya-simha—expedition from Bengal coast and Kalinga.

Historic age.—Maurya emperor Asoka's inscription mentioning "Tambapani" identity with "Taprobane" of the Greeks—river 'Tamraparni' in the Tinnevely District, South India—Pearl fishery. Asoka's son (?) Mahinda's (Mahendra) mission to Ceylon and allegiance of Devanampiya Tissa of Ceylon to Devanampiya Piyadasi Asoka.

Architecture.—Impulse and impetus—Stupa at Sanchi (Central India)—Dagoba's in Ceylon—cf. Thuparâma, Ambasthala, Kirivihâr.

Sculpture.—North Indian Mahâyâna influence of Amarâvati school—Indian Brahmanic Pantheon—Asta-bhujâ Durga, Gajalakshmi.

Decorative Motifs.—Kirtimukh—Gupta pot. and foilage—Dwarfs—Gargoyles and their representations in Indian Art.

Painting.—Sigriya Rock-pocket and Ajantâ school of painting. South Indian influence and Tamil invasion.

Epigraphic Records.—Inscriptions in Brâhmi Asokân character on rocks and potsherds—Sanskrit stanza used in mediæval inscriptions—friendly alliances of Ceylonese king with princes of Karnâta (modern South India) Gauda (modern Bengal) Kalinga (modern Orissa).

Mediæval Bengali literature and Sinhala and her commercial intercourse. 'Sainghalika' pearls in Indian literature.

Ethnical affinity of a section of the Ceylonese to Bengalis—need for scientific ethnological investigation.

MANO RANJAN GHOSH, Esq., Patna Museum, Patna.

8. Brahmanical Bronze Images of Kurkihar, Gaya District, Bihar.

Three types of Brahmanical images :—

Vishnu, Siva and Gauri : Balaram. Their detailed descriptions. Balaram image very rare. Date of the images : art of making bronze images. Nalanda and Kurkihar bronze images compared.

DR. MOTI CHANDRA M.A., F.R.D., Nagari Pracharini
Sobha, Benares City.

9. The Representation of Indian Culture in the Gateways
of Sanchi. (Lecture Lecture)

M. MURUNDARAJA. Esq.

10. Kathakali: A unique Dramatic Art.

1. Kathakali, a complex art consisting of three fine arts—acting (Abhinaya), dancing (Nritya), and music (Gesta). One of the richest and strangest things Kerala can show the world.

2. The literature of Kathakali. Quality and quantity. Form. Importance of Kathakali in the history of Malayalam literature.

3. Characters in the Kathakali drama. Their make-up and costumes. Significance.

4. The Kathakali theatre. Simplicity of stage, curtain, auditorium, and lighting. Absence of scenic arrangements, and its meaning.

5. Language of gestures and hand-poses. Its origin, development, and elaboration.

Compactness of Kathakali. Its inner harmony of structure.

6. An art essentially of Kerala. The evolved product of the aesthetic instincts of a race strongly individual in culture and tradition. Its future.

L. NARASIMHACHAR, Esq., M.A., Mysore.

11. The Bhagavatha Plays in Mysore.

The 'Yakshagana' consisting of metre and melody, is a mode of enactment of the Bhagavata plays, of the types of regular dramas, pantomimes and marionettes extant in Mysore as also in several other parts of South India.

Different names obtain for the plays in different localities. The Kathakalis of Malabar are really pantomimes

in the nature of the marionettes obtaining in Mysore, which are of two kinds: the *Chakkaḷada-gombe āṭa* and the *Sātrada-gombe āṭa*.

Contrasted with the modern theatre, the simple yakshagāna plays have also merits of their own, particularly in respect of their unsophisticated homely music, and of their being reminiscent of the classical art of Indian dancing.

Apart from the origin of the yakshagāna literature in Kannaḍa, the custom of enacting these different Bhāgavata plays may be very old: though, typologically, these could be arranged in this order: marionettes, pantomimes, and regular dramas—and though no other chronological classification is possible inasmuch as Indian dramatic art itself is a very ancient one.

The technique consists of the erection of just a pulpit for a stage with no arrangements for the auditorium and the green room; of the traditional dress, embellishments and other accoutrements pertaining to the characters; and of the conventional practice of the female characters being enacted by boys.

The chorus is formed behind the screen and the play continues generally throughout the night. The *Kōḍangi* is the buffoon and the *Bhāgarata*, the pilot of the plays. The actors have not merely to dance, but indulge in gesticulations and recitations. Dialogues between them are not direct but the drift of the play is easily followed by the audience.

The theme is generally taken from the Rāmāyaṇa, the Mahābhārata, other legendary tradition and local history, being particularly heroic, often didactic and rarely metaphysical in character. In troublous times, the plays have done much for the preservation of national integrity, and are invaluable for the historians. They record social customs and manners and are important for the ethnologists, too. People devoted to the art of Indian dancing may find them highly instructive in so far as they yet preserve the traditions of the ancient *Bharata-sāstra*.

DR. C. NARAYANA RAO, M.A., L.T., Ph.D., Anantapur.

12. An Identification of the lost Idol of Vitthala in the Vitthala Temple at Hampi.

1. The Vitthala temple at Hampi is generally believed to be incomplete, the installation of idol having been abandoned owing to the advance of the Moslems.

2. This belief is not correct. The idol was installed but subsequently destroyed.

3. The broken idol without the head discovered.

4. The general and special features of an idol of Vitthala.

5. These features identified with those of the present discovered image.

PROFESSOR K. R. PISHAROTI, M.A., Annamalai University.

13. Dohada or The Woman and Tree Motif in Indian Art. (Lantern Lecture.)

The woman-tree arrangement is a pleasing art motif in all centres of Indian art activity, which has persisted through at least 2,000 years; its variations in actual representation have attracted the attention of art critics, who have naturally given various interpretations. Thus, Cunningham treated many of them as *dancing girls*; Smith characterised them as *semi-divine beings*; Vogel thought them to be '*Salabhanjikas*'; while Coomaraswamy classified them as '*Yaksa-Devatas*.'

None of these identifications helps us to understand the activity associated with the figure. From the view point of literature, this art motif in its varied forms appears to be but the expression in lithic material of the old, old poetic convention of making trees blossom by the direct or indirect contact of lovely women or *Dohada*, which was conventionalised, even as early as the days of Kalidasa.

From the point of view of both time and provenance, the *dohada* motif in literature ran parallel to the *woman and tree arrangement in sculpture*. And the interpretation of the one in terms of the other offers adequate explanation for the variations of the motif as observed in plastic art and for the varied activities represented therein. In this

art motif common to poetry and sculpture, we have a simple process of humanising flora, not merely endowing them with life, but making them sentient to pain and pleasure.

14. Sikharas.

Mahamahopadhyaya Arthasastravisarada DR. R. SHANASASTHY, B.A., Ph. D. (HON.), Mysore.

15. Parvarasi or Full-and-New Moon Formula of the Vedangajyautisha.

1. Dr. Thibaut's Parva-rāsi formula in terms of the Nakshatras.
 2. The obscure verses of the Jyautisha.
 3. The analogy of the Jaina astronomical works to the Jyautisha.
 4. The 13th verse is an expression of the Parva-rāsi formula.
 5. Three ways of arriving at the formula, as pointed out by Malayagiri in his commentary on the Jyotishkaraṇḍa.
 6. Corroboration of the meaning of the 13th verse by the 15th verse.
 7. Table of the 124 parvas of the five year cycle.
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P. S. SUNDARAM AYYAR, ESQ., B.A., L.T., Tanjore.

16. The Melakarta—an Enquiry.

History—The so-called *apurva* rāgas in which many of the songs of Thyāgarāja are composed, are included in the 72 melas and *janya* ragas. Tyāgayya was a contemporary of Shivaji and died during his reign. He has composed in more than a dozen new Melakarta ragas and several *janya* ragas displaying his originality. Lavani Venkata Row composed the Melaragamalika in

honour of Sakharām Sahib who appointed Maha Vaithianatha Iyer to set these compositions to appropriate strains which, latterly, were transformed into the Sanskrit Ragamalika in the 72 melas.

Of late it has been contended by some southern and generally all northern musicians that this number should be reduced to half inasmuch as there is a double-naming of the same half-note in the system. But the Kanakangi nomenclature is peculiar to the south as against that of Kanakāmbari of the north, though it might be inferred that the former is borrowed by Venkatanukhi from the latter. It is, however, no sin to use two names for the same half-note.

XI. LINGUISTICS.

DR. V. S. SUKTHANKAR, M.A., Ph.D. (*President*).

DR. A. C. WOOLNER, M.A., D.Litt., C.I.E.

DR. A. VENKATASUBBIAH, M.A., Ph.D.

DR. A. N. NARASIMHA, M.A., L.T., Ph.D.,
(*Secretary*).

DR. T. ANKLESARIA, Bombay.

1. Iranian words, introduced into Arabic and Arabic words taken in Sanskrit.

DR. BABURAM SAKSENA, M.A., D.Litt., Reader in
Sanskrit, University of Allahabad.

2. Some Interesting Vocables from Modern IA dialects.

Fourteen words are offered as specimens from the lists of Awadhī and Mālvī vocables gathered by the author. For instance the Aw. *kōrā* 'lap' preserves Skt. *krōḍa* in exactly the original sense. Nowhere else in IA, the word appears to have been retained in this sense. The Mālvī *āl* 'pumpkin' derived from Skt. *alābu*, gives an important example of the difference in the play of accent of the Pkt. originals of *āl* and its Hindustānī correspondent *lauki*.

The need of collecting the vocables of the spoken dialects as different from the literary ones is emphasised and a strong admixture of the vocables of substratum languages is suspected.

S. P. CHATURVEDI, ESQ., M.A., Vyakaraṇācharya,
Kāvyatīrtha, Lecturer in Sanskrit, Morris
College, Nagpur, C. P.

3. History of an Important Historical Word in the Paninian School of Grammar.

I. Introduction :—

Grammatical rules and their examples sometimes
yield interesting items of historical informa-
tion.

An illustration of Paṇini sūtra II—49.

- II. *Dīvanam priyaḥ* a glorious epithet of Aśoka, is
made a synonym for *mūrkhā* by later Brahma-
nical writers.
- III. Discussion of the sūtra (vi-3-21) and the vārtika
on it by Kātyāvara. Their propriety. Views
of Patañjali, Vāmana, Jayāditya and Hēma-
candra.
- IV. Rāmachandra and Bhaṭṭojidīkṣhit introduce an
innovation by adding the word *mūrkhā* to the
vārtika.
- V. Far-fetched explanations, offered by later com-
mentators—Kaiyaṭa, Vāsudēva, etc., are un-
convincing.
- VI. Self-contradiction involved in the addition by
Rāmacandra and Bhaṭṭojidīkṣhita exposed.

M. B. EMENEAT, ESQ., Yale University.

4. The Voice-system of Malayalam.

Malayālam has three voices, viz., intransitive, transi-
tive and mediative, all of which are found for any verb
except those which have no intransitive. These latter
have the transitive and the mediative. No statement is
possible of one-to-one relations between these functions
and the formal sets used for expression of voice. The
paper sets forth the formal sets and demonstrates the man-
ner in which form and function are related.

DR. A. N. NARASIMHA, M.A., L.T., Ph.D., University
Librarian, Mysore.

5. History of "R (ॢ)" in Kanarese.

[Based on the evidence available in the inscriptions in Kannada (Kanarese) published so far.]

R (ॢ) begins to change to r (ॣ) from the 12th century A.D. onwards, the change being gradual and more noticeable in prose than in verse—inscriptions. About the end of the 13th and the beginning of the 14th century, the replacement of R (ॢ) by r (ॣ) is more noticeable. In the 17th century, both kinds of R and r are found in the same inscription. About the end of the 18th century R (ॢ) finally disappears in Kannada Inscriptions.

A classified list of words with R (ॢ) and r (ॣ) arranged according to centuries, showing the evolution of R to r is given in the appendix.

These conclusions are compared with the descriptive accounts given in the several published Kanarese Grammars and literary works.

The conclusions derived from the inscriptional evidence do not differ from those of the Grammarians and from the usages of Prāktanācāryas.

DR. C. NARAYANA RAO, M.A., L.T., Ph.D., Anantapur.

6. A Comparative Table of Roots in the Dravidian languages, Sanskrit, the Prakrits and the Modern Aryan Languages of India.

(1) Philological investigations in India are being carried on piecemeal with respect to each language. A comprehensive study of all the languages necessary to arrive at a correct perspective.

(2) Earlier attempts in the field. Hærnle and Beames for the Gaudian languages; Caldwell, Pope, Gundert and so on for the Dravidian languages. Later investigations by native scholars like S. K. Chatterjee, Taraporewala, Gune, etc., for the Aryan languages and G. V. Ramamurti, K. Swaminatha Iyer, L. V. Ramaswamy Aiyar and so on for the South Indian languages.

(3) So far no attempt has been made to bring the Dravidian and the North Indian vernaculars side by side and make an elaborate comparison. Such investigations as have been made are only superficial and chance comparisons. A systematic survey necessary.

(4) Every language contains some so-called roots. The root material in each language formed in different ways and according to different systems. Such systems of arriving at roots in different Indian languages, examined.

(5) A comparative study of this root-material in the different modern Indian languages, each with its own history in its linguistic sphere, may lead to far-reaching conclusions.

(6) A comparative table of roots in the Dravidian languages, Samskrit, the Prākṛits and some of the Modern Aryan languages.

VIDWAN H. N. RAGHAVENDRACHAR, M.A., Maharaja's College, Mysore.

7. The Significance of the Meaning of Pañcamī.

1. The importance of the problem of the significance of the meaning of *pañcamī*.

2. Misconception with regard to the meaning of *pañcamī* is caused by the word *prakṛti* in the aphorism *janikartuḥ prakṛtiḥ*.

3. The correct interpretation of the aphorism *janikartuḥ prakṛtiḥ*.

4. The distinction between *upādāna* and *apādāna*.

5. In the light of this distinction the justification of the usages such as *Gōmayādvṛścikaḥ*.

6. The limit of the justification of the use of *pañcamī* in the sense of *upādāna*.

7. The conclusion that *pañcamī* signifies *apādāna*.

8. Both grammarians and philosophers support this conclusion.

DR. SIDDHESWAR VARMA.

8. Some New Sanskrit verbs in Kṣīraswami's Commentary on the Amarakośa.

Kṣīrasvāmī, in his commentary on the Amarakośa mentions a number of Sanskrit verbs which are neither available in Pāṇini's Dhatupāṭha, nor in Sanskrit literature, e.g., ad—āścaryō ; U—Śabdē ; Kru-gtau ; chō—Sthāpanē ; Vṛr—kṣēpe ; Vyañ—Udyanē ; halla—ghūrṇanē.

Only a few of these verbs could be identified in the corresponding words in the modern Indian dialects, but the greater portion thereof requires further exploration either in the domain of Sanskrit literature or Indian dialectical phenomena.

T. N. SRIKANTAIYA, ESQ., M.A., Maharaja's College,
Mysore.

9. The Mutation of I, U, E and O in Kannada.

1. *Preliminary.*—The nature of Assimilation. 'The Harmonic sequence of vowels': How far does it occur in Kannada. Not found in inflexion. Some instances of the assimilation of $i > u$ and $u > i$ in derivation in the later stages of the language.

2. *$i, u > e, o$.* The mutation of the close vowels i and u to e and o under the influence of a following open vowel. Its occurrence in many Dravidian languages. The remarks of Dr. Caldwell and Mr. K. V. Subbiah. Criticism of Mr. Subbiah's observations. Phonetic explanation of the mutation. A detailed survey, with examples, of the conditions of its occurrence in Kannada. This mutation was an accomplished fact by the time of the earliest extant records in Kannada (c. 600 A. C.). Some exceptions. The explanation of some morphological problems in old Kannada: e.g. the variations of the root-vowel in *ir* and *eradu*, *uḷ* and *oḷagu*, etc.

3. *$e, o > i, u$.* The mutation of e and o into the corresponding close vowels under the influence of a following close vowel. This mutation mainly confined to Kannada among the Dravidian languages. The position in Tulu and Kurukh.

The conditions of the operation of this phonetic principle, with examples. Its application similar to that

of the *i, u > e, o* mutation. The period when it occurred in Kannada: the Primitive old Kannada stage which is truly a transitional period. Examples and exceptions.

The light thrown by this mutation on the variation of the root-vowel in (a) the free and combined forms of adjectives, *e.g.*, *piridu-per maram*, *biḷidu beḷ-pu*, (b) in the conjugational forms of some verbal roots, *e.g.*, *kiduḍ-ketṭar*, *isu-eccam*, (c) in some 'upapada' compounds, *e.g.*, *kol-araguli*, *koḷ-laṅcam-guli*, etc.

4. *Concluding Remarks.*—A brief indication of the position in Middle and Modern Kannada. The question of the *tadbhavas*.

VIDWAN G. J. SOMAYAJI, M.A., L.T., Lecturer in Telugu, Sanskrit and Linguistics, Andhra University.

10. The Histotic Accent Shift in 'Telugu'.

The paper deals with the topic of accent in Dravidian languages in general and specially in Telugu. The matter is arranged under the following heads.

1. The nature of accent.
2. Accent as a cause of change in language.
3. Accent in Dravidian languages—Opinions of scholars on the topic.
4. The seat of accent—the shift—consequent changes in various forms—explanation of a number of anomalous forms in Telugu—their analogues in Kanarese and Tamil.

PANDIT H. SRINIVASACHAR.

II. Sabdas in Mahabhashya.

चतुष्टयी शब्दानां प्रवृत्तिरिति महाभाष्ये प्रपञ्चितं शब्दाश्च जातिगुण-
क्रियाद्रव्योपाधिभिश्चतुर्धामिन्नाः तदर्थश्च तादृशाः एतेषां संवन्धोपि अभिधा-
लक्षणाव्यंजना रूपेण त्रिप्रकारः. केषांचिन्मते तात्पर्यवृत्तिरपि स्वीकृता ॥

सूक्ष्मेक्षिकया विचार्यमाणे सार्थः शब्दः ततोप्यधिकोपाधिमान् इति-
निर्णेतुं शक्यः शब्दार्थयोस्संवन्धोपि तथा. अयमंशः किञ्चित्प्रतन्यते ॥

PROFESSOR SUNITI KUMAR CHATTERJI, M.A., D. LITT.,
CALCUTTA University.

12. Indo-Aryan and Austric—Some further Cases of Affinity.

Dravidian and Austric words in Old, Middle and New Indo-Aryan—the work of Jean Przyluski, Jules Bloch and Sylvain Lévi—Some new instances of Indo-Aryan words with a possible Austric origin—the name of Aśōkā's Queen, *Kāluvaki*, the mother of Tēvala.

PROFESSOR A. N. UPADHYE, Rajaram College, Kolhapur.

13. Orthographical Explanation of Certain Prakrit Forms.

Many of the features of Prakrit dialects can be traced back to Vedic Sanskrit, though, in their later phases, the Prakrits are very much influenced by Classical Sanskrit. Prakrit grammarians, when they found that certain words did not conform to general rules, had to devote special sūtras for the explanation of individual words. In the beginning, language was merely a vocal affair, but with the advance of civilization, script came to be an inseparable conveyance of language. Ambiguity of script-symbols, like ambiguity of pronunciation leading to dialectal differences, has led to many confused forms in Prakrits which are discussed in this paper.

That *punnāga* and *bhagini* should be changed to *punnāma* and *bhamini* has no phonetic justification: it is a case of confusion between *g* and *m* which are written almost alike in Devanāgarī. Similarly *candrikā* can be corrupted as *candigā* which came to be misread as *candimā*, and this form has been quite current now. Other cases where *g* and *m* have been confused are also noted.

Hēmacandra's proposal of *numaṇṇa* for *niṣaṇṇa* cannot be phonetically explained. The change must have been *nusanna*. And *s* and *m* being similarly written in Devanāgarī, it came to be read as *numaṇṇa* being contaminated with other forms that are listed in the paper. Similarly the form *bhasalo* is only a misreading of *bhamalo* from *bhramarah*.

XII. (a) KANNADA AND OTHER DRAVIDIAN LANGUAGES.

Rao Bahadur R. NARASIMHACHAR, M.A., M.R.A.S.
(President).

DR. C. NARAYANA RAO, M.A., L.T., Ph.D.

T. S. VENKANNIAH, Esq., M.A.

D. L. NARASIMHACHAR, Esq., M.A. (Secretary).

C. N. ANANTA RAMAIA SASTRI, M.A., Retired
Lecturer of Studies in Dravidian Languages,
His Highness the Maharaja's College of Arts,
Trivandrum,

1. ಲೋಕೋಪಕಾರ.

N. ANANTARANGACHAR, Esq., M.A., B.T., Mysore.

2. ಸಂಗ್ರಹ.

ಇದು ಲೋಕವ್ಯವಹಾರಕ್ಕೆ ಪ್ರತಿನಿತ್ಯವೂ ಅತ್ಯಾವಶ್ಯಕವಾಗಿ ಬೇಕಾಗುವ ಶಾಸನ ವಿಷಯಗಳನ್ನು ತಿಳಿಸುವ ಪದ್ಯ ಗ್ರಂಥ. ಇದನ್ನು ರಚಿಸಿದವನು ಚಾವುಂಡರಾಯನೆಂಬವನು. ಇವನು ಬ್ರಾಹ್ಮಣ. ಮುಂದುಗರೈಂಬುದು ಇವನ ವಾಸಸ್ಥಳ. ಇವನ ಕಾಲ ಕ್ರಿ. ಶ. ೧೦೨೫. ಗೋವಾಕದಂಬರ ರಾಜನಾದ, ಒಂದನೆಯ ಜಯಕೇಶಿಯು ಈತನ ಪೋಷಕನಿರಬಹುದು. ಕವಿಚರಿತೆಯ ಒಂದನೆಯ ಭಾಗದಲ್ಲಿ ಜಯಬಂಧುನಂದನರಚಿತವೆಂದು ಹೇಳಿರುವ ಸೂಪ ಶಾಸ್ತ್ರವು ಇವನ ಗ್ರಂಥವಾದ ಲೋಕೋಪಕಾರದ ಒಂದು ಭಾಗ ಮಾತ್ರ. ಪ್ರತ್ಯೇಕ ಗ್ರಂಥವಲ್ಲ. ಇವನಿಗಿರುವ ಬಿರುದುಗಳನ್ನು ನೋಡಿದರೆ ಇವನು ಉದ್ಧಾಮ ಕವಿಯಾಗಿದ್ದಿರಬಹುದೆಂದು ತೋರುತ್ತದೆ.

ಈ ಗ್ರಂಥದಲ್ಲಿ ಹೇಳಿರುವ ವಾಸ್ತವಿಕಾರ, ಉದಕಾರ್ಗ, ವೃಕ್ಷಾಯುರ್ವೇದ, ಸುಗಂಧವಾದ, ಸೂಪಶಾಸ್ತ್ರ ಮತ್ತು ವೈದ್ಯ ಪ್ರಕರಣಗಳು ಬಹು ಆಕರ್ಷಕವಾಗಿಯೂ ಪ್ರಯೋಗಾರ್ಹವಾಗಿಯೂ ಇವೆ. ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿರುವ ಶಾಸ್ತ್ರಗ್ರಂಥಗಳಲ್ಲಿ ರಾಜಾ (ನೃಪತುಂಗ ಮತ್ತು ಒಂದನೆಯ ನಾಗವರ್ಮ ಇವರುಗಳ ಗ್ರಂಥಗಳನ್ನು ಬಿಟ್ಟರೆ) ಇದೇ ಪ್ರಾಚೀನ ಗ್ರಂಥವಾಗಿರುವುದರಿಂದ ಇದು ಅವಶ್ಯಕವಾಗಿಯೂ ಪ್ರಚಾರ ಪಡಿಸುವುದಕ್ಕೆ ಅರ್ಹವಾದುದಾಗಿದೆ.

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3. ವಿಷ್ಣುವರ್ಧನನ ಪಟ್ಟನುಹಿಷಿ ಶಾಸ್ತ್ರಲೆ.

ಇವಳು ಶಿವಮೊಗ್ಗಾ ದಿವ್ಯಕ್ಷಿಪ ಶಿಕಾರಿಪುರ ತಾಲ್ಲೂಕಿನಲ್ಲಿರುವ ದೆಕ್ಕಾಮಿ ಆಲವಾ ಬಲಪುರದಲ್ಲಿ ಸುಮಾರು ಕ್ರಿ. ಶ. 1100ರಲ್ಲಿ ಹುಟ್ಟಿದಳು. ಇವಳ ತಂದೆ ಪುರ್ಣಿಮಾರ ಸಿಂಗಯ್ಯ, ತಾಯಿ ಮೂಲಕದ್ದೆ. ವಿವಾಹವಿತ್ತು, ಕರಾವಳಿಯಲ್ಲಿ, ಸುಖಲಿಂಗ, ದುರ್ಗ ಪರಾಯಣಿಯೂ ಅವ ಇವಳು 1115ರಲ್ಲಿ ವಿಷ್ಣುವರ್ಧನನನ್ನು ವರಿಸಿದಳು. ಇವಳು ಸಂಗೀತದಲ್ಲಿಯೂ ನರ್ತನದಲ್ಲಿಯೂ ಪ್ರವೀಣೆಯಾಗಿದ್ದಳು. ಶ್ರೀಮದೇಶ್ವರರಲ್ಲಿ ಗಂವ ವಾರಣ ಬಸ್ತಿಯನ್ನು 1128ರಲ್ಲಿ ಕಟ್ಟಿಸಿ ಶಾಸ್ತ್ರಜ್ಞನನ್ನು ಪ್ರತಿಷ್ಠೆ ಮಾಡಿಸಿದಳು. ಇವಳೇ ಕಾಲದಲ್ಲಿ ಹಾಸನದ ಸಮೀಪದಲ್ಲಿರುವ ಶಾಸ್ತ್ರಗ್ರಾಮವನ್ನು ತನ್ನ ಪತಿಯಿಂದ ತಾನು ತೆಗೆದು ಕೊಂಡು 220 ಜನ ಬ್ರಾಹ್ಮಣರಿಗೆ ವೃತ್ತಿಯನ್ನು ಕೊಟ್ಟಳು. 1117ರಲ್ಲಿ ದೇವನಹಳ್ಳಿಯಲ್ಲಿ ವಿಜಯನಾರಾಯಣ ದೇವಸ್ಥಾನವನ್ನು ಕಟ್ಟಿಸಿ ದೇವರನ್ನು ಪ್ರತಿಷ್ಠೆ ಮಾಡಿಸಿದಳು. ಅಲ್ಲದೆ ಈಶಪುರದಲ್ಲಿ ಈಶ್ವರ ದೇವಸ್ಥಾನವನ್ನು ಕಟ್ಟಿಸಿದಳು. ಇವಳು ಡೆಕ್ಕನಮಯ ಸಮುದ್ರರಣಿಯಾಗಿದ್ದರೂ ಶೈವಳು. ತನಗೆ ಮಕ್ಕಳಾಗದೆ ಇದ್ದುದರಿಂದಲೇ ಆಲವಾ ಇನ್ನಾವ ಕಾರಣದಿಂದಲೇ ಕೊನೆಗೆ ಎರಕ್ಕಳಾದ ಹಾಗೆ ಕಾಣುವುದು. ಇವಳು ಸುಮಾರು ತನ್ನ 30ನೆಯ ವರ್ಷದಲ್ಲಿ ಶಿವಗಂಗೆಯಲ್ಲಿ ಕ್ರಿ. ಶ. 1151ರಲ್ಲಿ ಆರಾಧ್ಯನಿನ್ನಲ್ಲಿ ಸತ್ತು ಹೋಗುವಳು. ನಮ್ಮ ಕನ್ನಡ ನಾಡಿನಲ್ಲಿ ರಾಜಮಹಿಷಿಯರಾಗಿದ್ದವರಲ್ಲಿ ಇವಳಷ್ಟು ವಿವಾಹವಿತ್ತು, ಕರಾವಳಿಯಲ್ಲಿ, ಗುಣಾಡ್ಯಳೂ ಆಗಿದ್ದ ಮತ್ತಾರೂ ದೊರೆಯುವುದಿಲ್ಲ.

DR. C. NARAYANA RAO, M.A., L.T., Ph.D., Anantapur.

4. A Study of the language of Pampa and his Times.

(1) Early Kannada grammars were written long after the early literary works in Kannada. The writers of early grammar have not taken all the linguistic facts of early works into consideration when framing rules. Later grammars also defective in this respect.

(2) It is necessary for the construction of the history of any language to analyse, arrange and group linguistic facts systematically for each century or part of a century.

(3) Such peculiarities of the time of Pampa in language and grammar as have escaped the attention of grammarians mentioned and examples given from the several works:—(i) Pampās Bhārata and Ādipurāṇa, (ii) Ponnās Śānti Purāṇa, (iii) Rannaś Ajita Purāṇa and Gadā Yuddha.

(4) The above linguistic peculiarities checked in the light of the language of contemporary inscriptions.

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5. The Modern Telugu Movement: Its Origin and Progress.

1. The progress of Telugu literature. Early literature mainly poetical with prose intermingled in the manner of the Sanskrit *Champu Kāvya*s.

2. Revolt against the form of the *Champu Kāvya*s. Native metrical forms like the dvipada come into prominence but only for a short time. There is reversion to the old form from the 15th century onwards.

3. The paucity of prose literature. Evidence of prose literature before the 18th century only from the inscriptions.

4. Revival of prose literature in the 18th and 19th centuries. Its extent and scope. Chief characteristics of the same.

5. The advent of British rule; the progress of democracy; present day literature is trying to become as life itself. The study of vernaculars in schools and colleges has given rise to a sort of literary jargon propagated by half-educated Telugu Pandits. The literary jargon is an artificial creation and has to be acquired through vast study which requires several years and even then is not thoroughly understood. No advocate of literary Telugu is free from faults of grammar and idiom in his writing. This has been convincingly demonstrated.

6. The necessity for using the language of life to make knowledge reach the masses. Democracy is spreading apace but knowledge has not reached them. There is therefore urgent need for adopting the spoken language as a means of expression.

7. Objections against the use of the spoken language stated and criticised.

8. The Modern Telugu Movement has come to stay. It is progressing by rapid strides. There is not a journal which does not advocate its cause. The recent climb-down of J. Ramayya Pantulu, the chief antagonist of their Modern Telugu movement. Works in Modern Telugu. The Modern Telugu movement in various departments of literature.

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6. The Dravidian Verb.

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7. Basavesvara.

1. Inscriptional evidence as to Basvēśvara, only a century after his death.

2. Discrepancies in Vīraśaiva and Jaina traditions.

3. Bijjala, the Kālachūrya is a Śaiva and not a fanatic; he abdicated but was not murdered as alleged by tradition.

4. Basava witnessed the destruction of Chālukyā (but not Kālachūrya) Kingdom, according to his *Vachanas* and the *Basavapurāṇam*.

5. The Ragale of Hariśvara and the tradition about Maduvayya give prominence to Maṅgaḷavāḍa, not Kalyāṇa.

6. Hence Basava's activities confined to the west-coast region—Maṅgaḷavāḍa and Uḷave under the rule of Sinda Bijjaṇa, whose feudatory Baladēva is probably the father-in-law of Basava.

Hence Basavēśvara cannot be the contemporary of the Kālachūrya Emperor Bijjala but of the subordinates of Rāyamurāri Sōvidēva—Sinda Bijjaṇa and Māḷaya Bijjanāyāka of Maṅgaḷavāḍa in Tarikāḍunāḍu.

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8. ಕನ್ನಡದ ಭಾಷೆ.

ದಾಖೆಯು ಅರ್ಕದ ಮೂಲಕ ದಾಖೆಯನ್ನು ವಿವರಿಸುವ ಮಾರ್ಗ ಗುರುತು. ಪ್ರಕೃತಿ ಪ್ರಕೃತಿಯು ನಮುದಾಯವು ಪದವು. ಪ್ರಕೃತಿಯಾಗಲಿ ಪ್ರಕೃತಿಯಾಗಲಿ ಕೃಷ್ಣ ಕೃಷ್ಣ ದ್ವಿ ನೇರಿವ ಮಾರ್ಗನಮುದಾಯವು. ಈ ಕೃಷ್ಣದ ಮಾರ್ಗನಮುದಾಯವೇ ಅರ್ಕದ ಅನುಷ್ಠಾನ.

ಈ ದಾಖೆಯು ಅಮೂಲಕ ದಾಖಾ ಶಾಸ್ತ್ರಜ್ಞರ ದೃಷ್ಟಿಯಿಂದ ಅನಿತ್ಯ. ಶಬ್ದ ಪದ್ಯಲ ವಾದಿಗಳಾದ ದೃಷ್ಟಿಯು ಇದು ಅನಿತ್ಯವೆನ್ನುತ್ತಾರೆ. ಆಕಾಶ ವಿಶೇಷ ಗುಣವಾದಿಗಳಾದ ನೈಯಾಯಿಕರು: ಇದು ಅನಿತ್ಯವೆನ್ನುತ್ತಾರೆ. ಇದು ಚಿನ್ಮವೆನ್ನುವ ಪಕ್ಷದಲ್ಲಿ ಇವಕ್ಕೆ

ಕಾಲನಿರ್ಣಯಾದಿಗಳು ಸಂಗತ. ಇದು ನಿತ್ಯವೆನ್ನುವ ಪಕ್ಷವೂ ಇರುತ್ತದೆ. ಪೂರ್ವಮೀ ಮಾಂಸ ಉತ್ತರಮೀಮಾಂಸ ವೈಯಾಕರಣ ವಾತಂಜರಾದಿ ಮತಗಳು ಈ ವರ್ಗಕ್ಕೆ ಸೇರುತ್ತವೆ. ಮನೋಬೋಧಿ ವಾಕ್ಯಸೋಬಿ ಲಬಂಧನೋಬಿಪಾದಿಗಳನ್ನು ಇವರು ಹೇಳಿ ತ್ತಾರೆ. ಈ ಪಕ್ಷದಲ್ಲಿ ಕಾಲನಿರ್ಣಯವು ಅನಾಧ್ಯ.

ದ್ರಾವಿಡವರ್ಗವು ಸಂಸ್ಕೃತ ಜನ್ಯವಲ್ಲವೆಂಬುದು ಅಮನಿಕ ಭಾಷಾ ಶಾಸ್ತ್ರದ ಶೋಧನೆ. ಇದು ಸಂಸ್ಕೃತ ಜನ್ಯವೆಂಬ ಪಕ್ಷವೂ ಇರುತ್ತದೆ. ಭಾಷಾವರ್ಗೀಕರಣಕ್ಕೆ ನಾಡಕಗಳು ಭಿನ್ನಭಾಷೆಯೆಂಬುದಕ್ಕೆ ಹೇತುಗಳಿಲ್ಲವಾದುದರಿಂದ ಇದು ಸಂಸ್ಕೃತ ಜನ್ಯವೆಂಬ ಪಕ್ಷವೂ ಉಂಟು. ಇದು ಜನ್ಯವೆಂದರೆ ವ್ಯಾಕರಣ ಶಾಸ್ತ್ರವು ಹೇಳುವಂತೆ ರೂಪಾಂತರವನ್ನು ಹೊಂದುವುದೆಂದರ್ಥ. ಈ ಕಾಲವಾವುದೆಂದು ನಿರ್ಣಯಿಸಲು ಸಾಧ್ಯವಿಲ್ಲ. ಇದರ ಪ್ರಥಮ ದ್ವಿತೀಯಾವಸ್ಥೆಗಳು ಕಾಣುತ್ತವೆ. ಚರಮಾವಸ್ಥೆಗೆ ಯಾವ ಭಾಷೆಯೂ ಈ ವರ್ಗಕ್ಕೆ ಸೇರಿರುವುದು ಬಂದಿಲ್ಲ. ಸಂಸ್ಕೃತವು ಹೀಗಲ್ಲ. ಎರಡು ಮೂರನೆಯ ಅವಸ್ಥೆಗಳಲ್ಲಿ ವ್ಯಾಕರಣದ ಸಹಾಯವು ಅತ್ಯಾವಶ್ಯಕ.

PANDIT T. SRINIVASA RANGACHARYA.

9. ಕನ್ನಡವು ಸಂಸ್ಕೃತ ಜನ್ಯ.

- (೧) ಪಾಲ್ಕೀಕಿ ಪಾಣಿನಿ ಪ್ರಭೃತಿ ನಾಂಸ್ಯಕಾರ್ಯ ವೃದ್ಧಿ ಮತವಿವರಣೆ.
- (೨) ನಾಗವರ್ಮ ಕೇಶಿರಾಜಾದಿ ಕರ್ಣಾಟ ಕಾವ್ಯವೃದ್ಧಿ ಮತವಿವರಣೆ.
- (೩) ವಿವೇಚಿಯ ಮಹಾಶಯಾಭಿಪ್ರಾಯ ನುಡನೆ.
- (೪) ಅಮನಿಕ ವಿಪ್ರತಿಪತ್ತಿ.
- (೫) ಮ|| ಆರ್. ರಘುನಾಥರಾಯರ ವ್ಯಾಕರಣೋಪನ್ಯಾಸ ಮಂಜರಿಯ ವಿಮರ್ಶೆ.
- (೬) ಸಂಸ್ಕೃತ ಶಬ್ದಪ್ರತ್ಯಕ್ಷ ಪ್ರದರ್ಶನ.
- (೭) ಕನ್ನಡ ಶಬ್ದಗಳ ಪುತ್ರ್ಪ್ರತಿ ಪ್ರದರ್ಶನ ಮತ್ತು ಇವುಗಳ ನಾಮ್ಯ ವೈಭವ್ಯ.
- (೮) ಕನ್ನಡವು ಸಂಸ್ಕೃತ ಜನ್ಯವೆಂಬ ನಿರ್ಣಯ.
- (೯) ಈ ನಿರ್ಣಯದಿಂದಾಗುವ ಐಕಮತ್ಯಾದಿ ಮಹಾಪಲ.
- (೧೦) ನಿಗಮನ.

PANDIT K. VARADACHAR, Mysore.

10. ಕರ್ಣಾಟಕ ಶಬ್ದಾನುಶಾಸನೆ ಕರ್ತೃಾದಿ ವಿಚಾರ.

ಕನ್ನಡಕ್ಕಾಗಿ ಇರುವ ಅನೇಕ ವ್ಯಾಕರಣಗಳಲ್ಲಿ ಕರ್ಣಾಟಕ ಶಬ್ದಾನು ಶಾಸನವೆಂಬ ಸೂತ್ರಮಾಲೆಯು ರೋಷೋತ್ತರವಾಗಿರುವುದು. ಈ ಸೂತ್ರಗಳನ್ನು ಸೂತ್ರಿಸಿದವನು ವೃತ್ತಿವ್ಯಾಖ್ಯಾಕಾರನಾದ ಭಟ್ಟಾಕಳಂಕ ದೇವನಿಗಿಂತ ಪುರಮ ವ್ಯಾಚ್ಛಿನನು. ಈ ಸೂತ್ರಕಾರನು ಸೂತ್ರವನ್ನು ಬರೆದಿರುವುದು ಮಾತ್ರವಲ್ಲದೆ ಅಲ್ಲಲ್ಲಿ ಒಂದೊಂದು ಲಕ್ಷ್ಯವನ್ನೂ ಸಣ್ಣ ಸಣ್ಣ ಟಿಪ್ಪಣಿಯನ್ನೂ ಬರೆದಿರುವನು. ಈ ವಿಷಯವು ಈ ಶಬ್ದಾನು ಶಾಸನದ ವ್ಯಕ್ತ್ಯಾಧಿಗಳಲ್ಲಿ ಕಾಣಬರುವುದು. ವೃತ್ತಿ ವ್ಯಾಖ್ಯಾಕಾರನಾದ ಭಟ್ಟಾಕಳಂಕ ದೇವನಿಗಿಂತ ಹಿಂದೆಯೇ ಮತ್ತೊಬ್ಬನು ಸೂತ್ರ ಸೂತ್ರಮಾಲೆಗಳನ್ನು ವಿರೂಪಪಡಿಸಿರುವುದಲ್ಲದೆ ಸಣ್ಣ ವೃತ್ತಿಯನ್ನು ಬರೆದಿರುವನೆಂದು ಊಹಿಸುವುದಕ್ಕೂ ಅವಕಾಶವಿರುವುದು. ಸೂತ್ರಕಾರನೇ ಆಶಯವನ್ನು ಕಂಡು ಹಿಡಿಯುವೆಯೇ ಈ ವಿರೂಪೀಕೃತವಾದ ಸೂತ್ರಮಾಲೆಗೆ ವೃತ್ತಿ

ವ್ಯಾಖ್ಯಾನಗಳನ್ನು ಬರೆದು ಭಟ್ಟಾಕರಂಕದೇವನು ತಾನೇ ಸೂತ್ರಕಾರನೆಂಬುದಾಗಿ ಹೇಳಿ ಕೊಂಡು ಸೂತ್ರಸಾಧನೀಯ ಸಾಧುರೂಪಗಳನ್ನು ನಿಷ್ಪಾದಿಸದೆಯೇ ಅಸಾಧುರೂಪಗಳನ್ನು ಕಲ್ಪಿಸಿರುವನು. ಆದರೆ ಸೂತ್ರಕಾರನ ಆಶಯವನ್ನು ಕಂಡು ಹಿಡಿದಲ್ಲಿ ಸಾಧು ರೂಪಗಳ ಅನಿಷ್ಟತ್ತಿಗೂ ಅಸಾಧುರೂಪಗಳ ಕಲ್ಪನೆಗೂ ಅವಕಾಶವು ಉಂಟಾಗರಾರದು. ಈ ಸೂತ್ರಕಾರನು ಮಾತ್ರಾರಾಘವ, ಪದರಾಘವ, ಸೂತ್ರಾರಾಘವಗಳ ಮೇಲೆಯೂ ಸ್ವಲ್ಪಕ್ಷ್ಯಗಳ ಮೇಲೆಯೂ ಪರಮಾವಧಾನವನ್ನಿಟ್ಟುಕೊಂಡು ಸೂತ್ರಗಳನ್ನು ಸೂತ್ರಿಸಿರುವನು. ಸೂತ್ರಕಾರನ ಈ ರಾಘವ ಲಕ್ಷ್ಯಗಳ ಮೇಲಿನ ಪರಮಾವಧಾನ ಶೀಲತೆಯು ಭಟ್ಟಾಕರಂಕದೇವನಿಗೆ ಏನೇನೂ ತಿಳಿದಿರುವುದಿಲ್ಲ. ಪ್ರಕೃತದಲ್ಲಿ ಈ ಭಟ್ಟಾಕರಂಕದೇವನು ಸೂತ್ರಕಾರನಲ್ಲ. ಮಾತ್ರಾರಾಘವಾದಿಗಳ ವಿಷಯ.

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11. ಕೇಶಿರಾಜನ ಶಬ್ದಮೇದರ್ಪಣದ ವಿಮರ್ಶೆ.

1. ಶಬ್ದಮೇದರ್ಪಣಕ್ಕೆ ಆಧಾರ (ಮೂಲ) ಶಬ್ದಸ್ವೃತಿ, ಭಾಷಾಭೂಷಣ, ಐಂದ್ರ ವ್ಯಾಕರಣ.
2. ಶೈಲಿ—ಅತಿಪ್ರಾಥವಾಗಿಲ್ಲ. ಲಲಿತವಾಗಿದೆ. ಇತ್ಯಾದಿ.
3. ಭಾಷೆ—ಕೆಲವೆಡೆಗಳಲ್ಲಿ ಶುದ್ಧವಾಗಿಲ್ಲ. ವಾಚ್ಯ ವಾಚಕಗಳಿಗೆ ಭೇದವಿಲ್ಲದೇ ಇದೆ.
4. ಮೋಕ್ಷಗಳು—ಕೆಲವು ಸೂತ್ರಗಳು ಅನವಶ್ಯವಾಗಿವೆ. ಕೆಲವಕ್ಕೆ ಅತಿವ್ಯಾಪ್ತಿ ಅವ್ಯಾಪ್ತಿಯುಂಟಾಗುತ್ತದೆ. ಎಂದರೆ ಅಸಾಧು ರೂಪಗಳು ಸಾಧುವಾಗುವಂತೆಯೂ ಸಾಧುರೂಪಗಳು ಅಸಾಧುವಾಗುವಂತೆಯೂ ಆಗುತ್ತದೆ.
ಕೆಲವು ಸೂತ್ರಗಳಿಗೆ ಸರಿಯಾದ ಉದಾಹರಣೆಗಳಿಲ್ಲ. ಧ್ರಾಂತಿ ಯಿಂದ ಅನಂಬದ ವಾದ ಉದಾಹರಣೆಗಳನ್ನು ಕೊಟ್ಟಿರುತ್ತಾನೆ. ಹೇಳಿಕೆಯಲ್ಲಿ ಪೂರೈಕೊತ್ತರ ವಿರೋಧಗಳಿವೆ. ಹೇಳದೇಕಾದ ಕೆಲವು ಅಂಶಗಳನ್ನು ಹೇಳಿಲ್ಲ. ಅಪೂರ್ಣವಾಗಿದೆ. ಒಟ್ಟಿನಲ್ಲಿ ಕೇಶಿರಾಜನು ಹೊಗಳಿಕೊಂಡಿರುವುದಕ್ಕೆ ತಕ್ಕಷ್ಟು ಉಕ್ತವಾಗಿಲ್ಲ.

XII. (b)—MODERN INDIAN LANGUAGES.

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VIDYARTHI, ESQ., M.A., B.T.

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1. Hindi Accent.

हिन्दी में स्वराघात.

हिन्दी में वैदिक भाषाके समान स्वराघात नहीं होता है। वैदिक-स्वराघात गीतात्मक होता है। हिन्दी वाक्यों में इस गीतात्मक स्वराघातका परिचय अवश्य मिलता है। जैसे क्या तुम पाठशाला जाओगे? कहते समय जाओगे का उच्चारण कुछ कठिन और ऊँचे स्वर से होता है ॥

हिन्दी शब्दों में बलात्मक स्वराघात पाया जाता है। यह भी प्रत्येक शब्द में उतना निश्चित नहीं है जितना अङ्ग्रेजी भाषा का स्वराघात निश्चित है ॥

हिन्दी शब्दों में स्वर लोप और ह्रस्व और दीर्घस्वरो का भेद अधिक स्पष्ट और प्रगट है। स्वराघात का भेद उतना स्पष्ट नहीं है ॥

साधारणतया उपान्त्य स्वर पर स्वराघात पाया जाता है। उसके लिए चार पांच नियम ही व्याप्ति हैं। जैसे शब्द के अन्त में रहने वाले अ का लोप होकर शब्द उच्चारण की दृष्टि से व्यंजनान्त हो जाता है तो उपान्त्य स्वर पर ही जोर पड़ता है। जैसे कमल—कमल, आदमी—आदमी हिन्दी में कुछ मात्रिक और वार्षिक छन्दों का मूलधार स्वरों की संख्या या मात्रा काल न होकर स्वराघात ही होता है। उदाहरणके लिये सवैया छन्द में गणों का क्रम तथा वर्णों की संख्या बंधी हुई है। प्रत्येकपद की वर्णा संख्या में तो कोई गड़बड़ नहीं होता पर गणों के अन्दर वास्तवमें

ह्रस्व तथा दीर्घमात्राओं का ध्यान नहीं रक्वा जाता है । इस छन्दों में दो वर्णों का बलात्मक स्वराघात है । जिन वर्णों पर स्वराघात नहीं है वह ह्रस्व हो अथवा दीर्घ । स्वराघात वाले स्वर अवश्य दीर्घ होने चाहिए ॥

2. Kaviratna Satyanarayana.

कविरत्न सत्यनारायण.

ब्रजभाषा हिन्दी कविता की प्रधानभाषा रही है उसके लिए किसी भी प्रमाण की आवश्यकता नहीं हैं । हिन्दी कविता का एक बड़ाभाग इस ही बोली में हैं ॥

खड़ी बोली की कविता के प्रचार के साथ यहबोली कुछ दब सी गई पर कृष्ण की लीलाभूमि ब्रजमंडल की बोलचाल की भाषा तथा सबसे अधिक माधुर्य पूर्ण भाषा होने के नाते विरोधी-प्रचार भी इसकी सर्जीवता को नष्ट न कर सका ॥

ब्रजभाषा की कुछ विशेषताएँ हैं जिनमें वह खड़ी बोली से मेल खाती है और अवधी से अलग प्रतीत होती है ॥

कविरत्न सत्यनारायण की भाषा सजीव चलती हुई मुहाविरेदार ब्रज की बोली है । इसमें काव्य-भाषा के अतिरिक्त, आधुनिक प्रयोग तथा उच्चारणों की भी रक्षा हुई है-भाषा की सुन्दरता और उसके सौष्टव की दृष्टि से यह कवि ब्रजभाषा का अन्तिम प्राकृत-कवि है ॥

सत्यनारायणजी का जन्म और काव्यशिक्षाकाव्य प्रेम-लगन-स्वभाव-सादगी उनकी कविता का प्रधानभाव-भक्ति-संस्कृत के मूल भावों की रक्षा-भवभूति के ग्रन्थों का हिन्दी प्रेमियों प्रचार तथा अनुवाद की उत्तमता—ग्रामीण जीवन की अलक—कोरो सत्यग्राम को वासी कहा तकछुफ जानै ॥

देशप्रेम, जातिप्रेम और जातीयता । सङ्गीत और साहित्य का समन्वय ॥

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3. Pronunciation of E and O in Eastern Hindi.

Short 'e' and 'o' are by no means a recent introduction in the NIA. languages. The short 'e' was being pronounced by the Śātyamugirānāyanīya's of Sām Vēda as observed by the Mahābhāṣyakar. The long 'e' (ē) that preceded every conjunct consonant of Prākṛt and Pālī was pronounced short, (cf. Bhandarkar's 'Wilson Philological Lectures'—Lecture II clearly for euphony. But, in Apabhraṃśa as was observed by Hēmacandra (cf: Prākṛt Vyākaraṇa—8.4.110) 'e' and 'o' were pronounced short when they were combined with consonants. The short 'e' and 'o' are found in a good number of NIA. words, *i.e.*, in Gujarātī (LSI, Vol. IX). Western Rājāsthānī (cf: IA, January 1918) and Eastern Hindī. (Kāśī Nāgarī Pracārin Patṛikā—Vol 13, pp. 48 ff.). Vidhusēkhara Bhattachārya "Śāstri" of Śāntinikētan and Mr. Divētia advance account as the reason for the short pronunciation of 'e' and 'o' in Mārwarī and Gujarātī (cf: IA January 1918). But, it can be held that there is a probable influence of the Dravidian 'e' and 'o' on the pronunciation of short 'e' and 'o' in Eastern Hindī.

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4. Hindi in the College of Fort William.

The College of Fort William was started in Calcutta in 1800 by the Government of Wellesley, for the purpose of giving a proper training to young British civilians in the language and ideas, history and manner of the people of this country. Some of the Indian languages found a place in the curricula, and of them Hindi was one of the first. The staff in charge of the subject consisted of many hands, with Prof. Gilchrist (once an Assistant Surgeon at Fategarh and attached to the Bōmbay Division) at the head, and it may be remembered that he received a higher pay and was installed earlier than Rev. William Carey of Serampore who however came to be better known. The method included annual public

disputations in Hindi in the presence of the Governor-General of India and the elite of the city of Calcutta. Some of the topics thus discussed are still interesting as illustrative of the questions that were asked and answered in those days and the publications of the College also important, laying down as they did the foundations of modern Hindi, specially prose of the 19th century, and modifying its trend for years to come.

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5. Apabhramsa and Marathi Metres.

The Marathi as well as the other vernacular metres are derived from the Apabhramśa metres. All the peculiarities of Apabhramśa poetry, such as the employment of the Mātrā and the Tāla Vṛttas in preference to the Akṣara and the Akṣaragaṇa Vṛttas and the secondary place allotted to the letters, which are always subordinated to the consideration of the Tāla, are also found in the vernacular metres (1-3). The principal Marathi metre, the Oṛī, developed out of the half of an Apabhramśa Ṣaṭapadī containing 3 lines of S-S and 14 Mātrās respectively, when the last line of this half became split up into two parts by the introduction of the Yati and the Yamaka in its middle after the 8th Mātrā. The half then assumed the form of an Ardhacatuṣpadī, and the characteristic short 4th line is studiously preserved throughout the centuries of its development. The Oṛī has two forms, the popular and the literary. The latter was invented, developed and preserved by the literary Marathi poets like Jñāneśvara, while the former has been preserved by women and was revived and developed by the saint-poets like Nāmadeva. In its literary form, the Oṛī is a Svarageya Vṛtta and is free from every sort of restriction except the Anṛya Yamaka, but in its popular form, it is a Tāla Vṛtta and bound by the considerations of the Tāla. This popular form of the Oṛī got the new name Abhaṅga, while the literary form retained the old name Oṛī (4-12).

The Diṇḍī and the Sākī are also Mātrā Vṛttas and similarly derived from the corresponding Catuṣpadī of 19 Mātrās and Dvipadī of 28 Mātrās, respectively, in the Apabhraṁśa language (13-14). The Āratī is to be traced to an Apabhraṁśa Dvipadī of 22 Mātrās, while the Ghanākṣarī is identical with the 2nd variety of the Abhaṅga (15-17).